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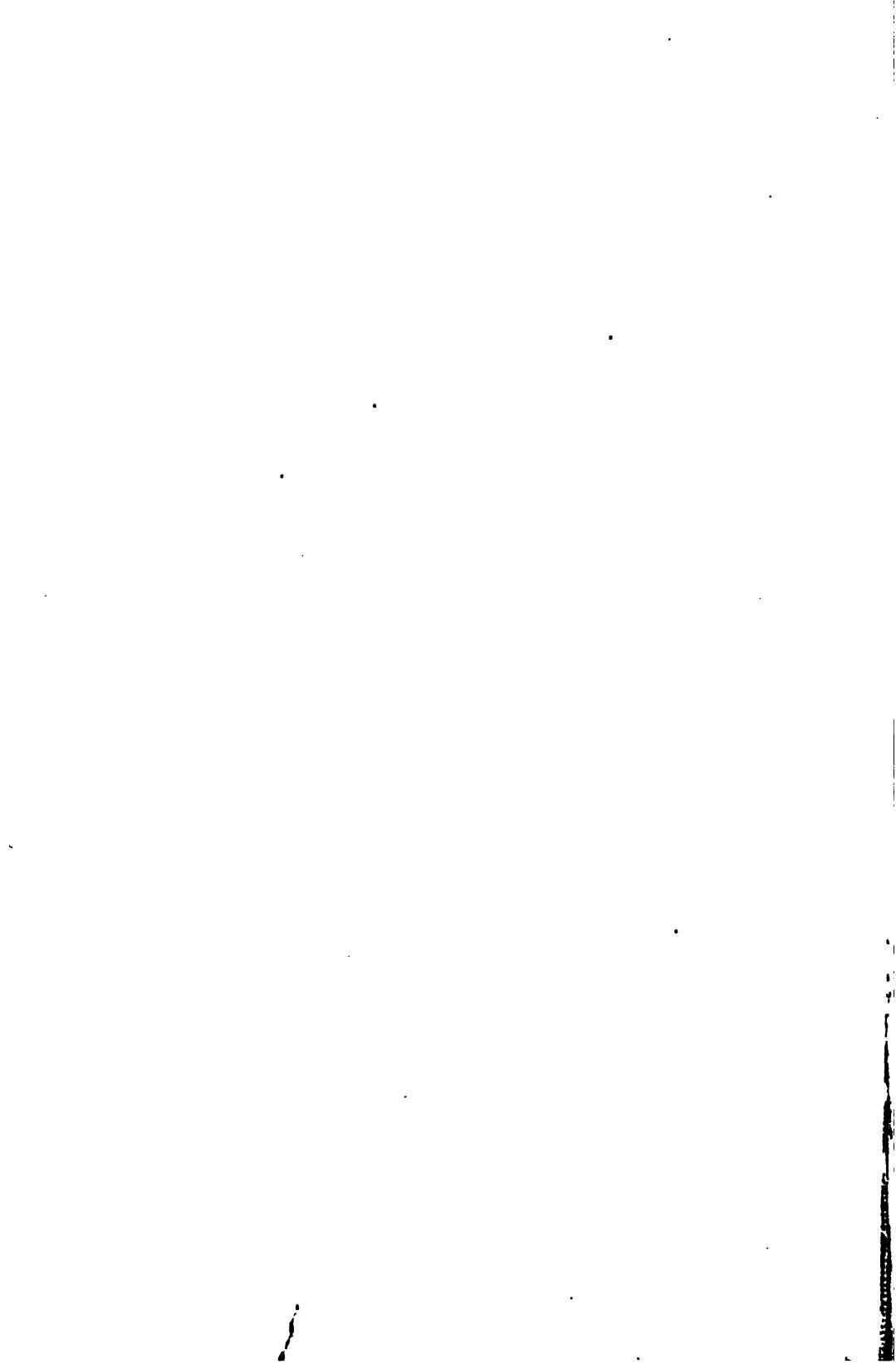
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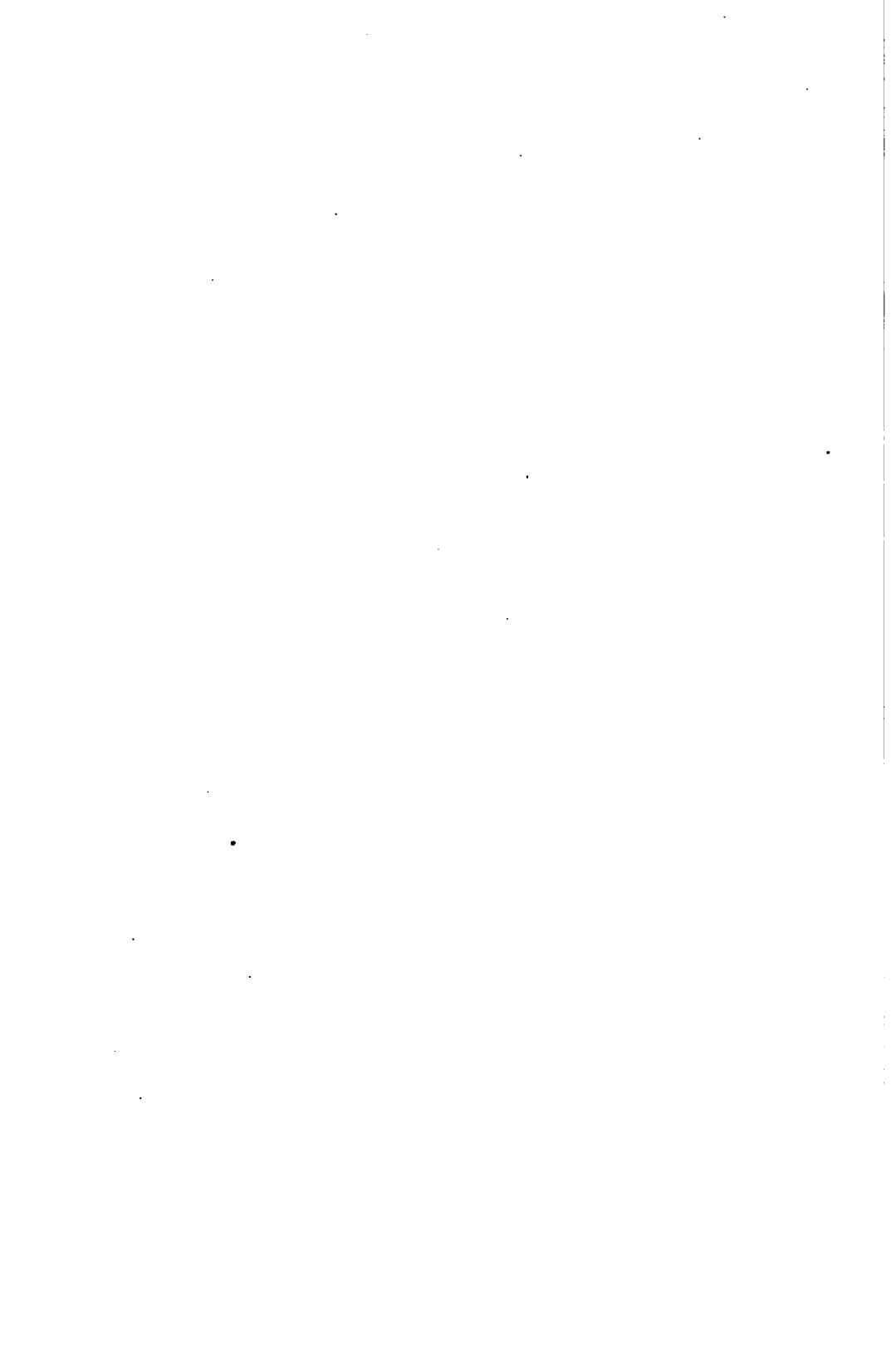


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PAPERS READ
BEFORE THE
LANCASTER COUNTY HISTORICAL SOCIETY
FRIDAY, JANUARY 5, 1912.

"History herself, as seen in her own workshop."

A PLEA FOR THE CONESTOGA RIVER.
MINUTES OF THE JANUARY MEETING.

IN MEMORIAM.

OFFICERS OF THE SOCIETY FOR 1912.

SECRETARY'S REPORT.

LIBRARIAN'S REPORT.

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LANCASTER, PA.
1912.





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OF THE

LANCASTER COUNTY

HISTORICAL SOCIETY

VOLUME XVI

1912

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THE REVOLUTIONARY WAR.

LANCASTER PORTRAIT PAINTERS AND EXHIBI-
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LANCASTER, PA.

1912

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HISTORICAL SOCIETY

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THE WITMER
BRIDGE ON THE CONESTOGA RIVER.



WITMER'S BRIDGE ON THE CONESTOGA RIVER AT LANCASTER.

A PLEA FOR THE CONESTOGA RIVER.

"Are not Albana and Pharpas, rivers
of Damascus, better than all the
waters of Israel?"

Perhaps I cannot introduce my theme more appropriately than by quoting a few lines from the greatest of Scotch poets, addressed to his friend, William Simson, entreating him to lend his aid in extolling the streams of their native country, Scotland. He wrote:

"Ramsay and famous Fergusson
Gied Forth and Tay a lift aboon;
Yarrow and Tweed to mony a tune
Oure Scotland rings;
While Irvin, Lugar, Ayr an' Doon
Naebody sings.

"The Ilissus, Tiber, Thames an' Seine
Glide sweet in mony a tunefu' line;
But Willie, set your fit to mine
And cock your crest,
We'll gar our streams and burnies
shine
Up wi' the best!"¹

One of the most beautiful streams in the world flows quietly through the green meadows and along the sunny braes of Lancaster county for a distance of more than sixty miles, draining a territory 315 square miles in area, and zigzags around the southeastern boundaries of this city in a way that makes it an unending pleasure to all who are thoroughly acquainted with its un-

¹Burns' "Address to William Simson."

THE CONESTOGA
A HISTORY OF THE RIVER

(6)

numbered attractions. During the past fifty years it has been my lot to encounter the name in manuscript and in print anywhere from 10,000 to 20,000 times, more nearly the latter than the former, perhaps, and only about once in a thousand times is it even by accident called a river. It is the Conestoga "Creek" to most of our people, "and it is nothing more." It is only on the rarest occasions that it is dignified by the name of "River," and yet a river it is in all that constitutes a river, just as truly as are some of the most noted streams of the world, which have been called rivers for thousands of years.

This is hard to understand. Several times in the Pennsylvania Archives I have found it called the Conestoga River. That was well nigh 200 years ago, and the men who so called it were men who came from the Old World, where streams of less than half its length and size were and are still called rivers, not only in ordinary speech, but on the maps also, and rivers they will remain so long as their currents run to the sea. Why, then, we may ask, is not our beautiful home stream, the winding Conestoga, also called a "River" instead of a "Creek" merely? Doubtless the remarkable expansion that attends all American ideas is accountable for this perversion of terms. The American people are not like the Old World people. Our ideas and views differ

*This phase of the question may profitably be carried a step further: 315 square miles represent 201,600 acres. Now, every one knows that Lancaster county is one of the best watered and drained counties in the State. If we estimate one spring or tributary to every 1,000 acres, we have 200 affluents, large and small, pouring their waters into the Conestoga. The number is probably twice 200. To ask us to call a stream with perhaps 400 tributaries a "creek" is a proposition that offends human intelligence.

widely from theirs on almost every subject that can be named. They are slow and we are fast; we are aggressive and progressive, they are conservative and slow. Our views are expansive; theirs are contracted. We look through telescopes from the smaller end; they from the other. To us no stream can be a river that is much less than a thousand miles long and a mile wide; they live on the banks of a little stream on which nothing larger than a toy canoe can float, and delight in calling it a river, and singing its praises in song, while we live our lives away on a larger and more beautiful stream, see its charms every day in the year, and content ourselves with speaking of it under the undignified name of a "creek." Big surroundings are productive of big ideas. Just because some of our mountains are among the largest and highest in the world, our prairies the widest and greenest, and our rivers among the longest and widest and deepest, we refuse to call anything a river that does not partake of all these grand proportions.

But this is all a mistake. People lived on the banks of rivers, sailed and rowed on their waters, fished and bathed in their crystal waves for thousands of years before America was discovered. If anybody ever knew what a river meant, it must have been these people of the olden time, and we cannot ignore the titles they gave to the famous water-courses of the world. They invented the names by which they should be known, and, having laid down the law governing such cases, thousands of years before Columbus sailed the seas, I hold that their ideas of what constitutes a river are equal to, and quite as deserving of attention as our own.

In proof of the idea I have here ad-

vanced I shall take it upon myself to call up some of the great historic streams of the world, going back into the very beginning of recorded time, and follow it down, although not in chronological order, to the present day, with examples known to you all, and, in this way, endeavor to convince you of the fact that you have all your lives done injustice to one of the most charming water-courses, as I believe, in the world, and win you to a more generous judgment in favor of our Conestoga. I shall not make my appeal to sentiment only, but to what the verdict of the past 5,000 years has been. I shall show you that some of the greatest deeds of all time occurred on banks of streams no larger, nor as large as the Conestoga; that their names have come down to us in song and story linked with the heroic deeds of all ages, and that, in many instances, they were far more insignificant in themselves than the one which it has been the pleasure of you all, during all your days, to have denominated by the insignificant and undignified title of "Creek."

Before proceeding further it may be well to get at the meaning of the word "creek." The word originally meant "a small inlet of the shore of the sea or of a river;" "a little bay;" "a nook in a harbor where anything is landed;" "a small inlet, bay or cove, a recess in the shore of the sea or of a river;" "the tidal estuary of a small river, where vessels may find harbor." In Great Britain, the word is used in the customs service to mean "a small inlet, either into the shore or into a small tidal river, where anything is landed;" "a shallow water-course with much tumbling and breaking over stony places." In the Bible we have this same definition of the word creek, in the description of

Paul's shipwreck, where it is written, "and when it was day they knew not the land: but they discovered a certain creek with a shore, into which they were minded, if it were possible, to thrust the ship." It seems unnecessary to pursue this phase of the question any further. What was originally meant to apply to the outlet of a stream became at last the name given to the entire water-course, from its fountain head to its mouth.

The name Conestoga (Kanastoge) was undoubtedly applied to that branch of the Algonquin family of Red Men living along the Susquehanna River and its branches. The meaning of the word, as given by the Indians themselves, is, "at the place of the immersed pole." Later it was given to the stream also, and to the magnificent domain of hill and verdant valley drained by it. Still later to the fine breed of draught horses bred in the valley, and ultimately also to the large and commodious wagons built here for more than a century for commercial uses at home and distant points.

The Conestoga.

The main one of the two streams which go to form the headwaters of the Conestoga rises in the "Big Swamp," in Caernarvon township, Lancaster county; it flows eastwardly across the county line into Berks county, where, after a course of about four miles, it turns westwardly, crosses back into Lancaster county, and pursues its course within our county limits until its waters fall into the Susquehanna. I am aware that the claim is made that its entire course is through Lancaster county, but careful investigations

¹Handbook of American Indians, Vol. 1, p. 335; Hanna's "The Wilderness Trail," Vol. 1, p. 35.

among persons of the highest veracity living along its headwaters convince me that its course as I have outlined it is the true one. The fact that it flows as far eastward as Morgantown, four miles from the county line, and back again by a shorter route seems to be convincing.

There are three mills on it in Berks county, namely, Kurtz's, Graham's, and Hart's. In Lancaster county there are at present(this was written about 1905) the following mills located on the stream coming eastward from the Berks county line: Grubo's, Hertzler's, Weaver's, Martin's, Overholtzer's, A. A. Martin's, Samuel Martin's, Rupp's and Nolt's in Earl. I regret that the page of notes on which the remaining mills were named has been lost. I remember, however, that in all there were twenty-seven grist mills on the stream. There are perhaps as many more on its various affluents. No note is taken of the numerous saw-mills and other mills on its banks. To call such a stream a creek seems almost farcical.

Although satisfied that the foregoing account of the rise and course of the Conestoga was correct, to make assurance doubly sure, on July 14, 1911, I made a tour through the region described to verify the account already given. Citizens at Churchtown, Morgantown and beyond were visited and interviewed, and on the return the "Forest" country was traversed, and old men living in the neighborhood were carefully questioned, and their information carefully sifted and compared with what I personally saw. The large township maps of Lancaster and Berks counties were also examined and found to tell the same story in all particulars save one, shortly to be mentioned.

The source of the Conestoga is in what for a century has been known as "The Forest," a once heavily-wooded and still-timbered country, in Caernarvon township, Lancaster county. The immediate locality of the large spring that gives the river birth is known as "Bortz's Swamp," the "Big Swamp" and "Pengall Field," the property at present being in the ownership of Peter Wertz. The country near the head of the stream is marshy and covered with underbrush, and I was advised by persons living within a mile of the spot not to attempt to reach it in the automobile in which I traveled, but the exact locality was pointed out to me from an elevated point. Milton D. Curley, along and through whose father's farm the stream runs for a considerable distance, and who has been familiar with the land for miles around from boyhood, told me that within a mile of the rise of the Conestoga, half a dozen springs empty into the main stream, which, as I traced it, crosses the county line into Caernarvon township, Berks county, at a point four miles from its source.

It flows close by the ancient village of Morgantown, where, turning westwardly, it enters Lancaster county again, whence it pursues its zig-zag course about sixty miles further, until it debouches into the Susquehanna at Safe Harbor. Its course in Berks county is four and a half or five miles. On the Lancaster county maps the stream is called the Conestoga Creek throughout its entire course, but the Berks county cartographers, envious, perhaps, that so noble a river should belong to our county exclusively, have called it the "Swamp Creek" during its short course in their county, and have given the name of Conestoga Creek to a little tributary that

takes its rise at the foot of the Welsh Mountains, just where that range loses its name, and, although this affluent is only about two and one-half miles long and not more than one-third as large as the main stream—our Conestoga—and loses itself in the latter close by Morgantown, they claim the Conestoga rises in "Old Berks," a claim that, of course, cannot be tolerated for a moment. To permit a small stream two and one-half miles long falling into one eight miles long at the point of junction, with thrice the former's volume of water, and give the larger and far more important water-course its own name, is opposed to common fairness as well as to common sense.

The Rubicon.

No river in all the world, whether large or small, is more noted than the Rubicon, a little stream famous as the limit prescribed by the Roman Senate to the advance of Cæsar on his march toward the Eternal City to contest with Pompey for the empire of the world. When Cæsar, at the head of his legions, reached this small stream he paused for a little space on its banks before taking a step that probably meant death or the dominion of the world to him. "We may still retreat," he said to those about him, "but if we pass this little bridge, nothing is left for us but to fight it out in arms." "Jacta est alea," he exclaimed, "the die is cast," the Rubicon was crossed, and Cæsar went forward to become the first man in Rome and the master of the world. And yet the world-famous Rubicon is hardly more than a shallow, brawling rivulet only twenty miles long." *

"There was a very ancient law of the Republic, forbidding any General returning from the wars to cross the Rubicon with his troops under arms. Suetonius—Bohn's ed. p. 22.

The Mersey.

The Mersey, commercially considered, is one of the important rivers of Great Britain, and of the world. Its length is seventy miles, but that includes an estuary or bay sixteen miles long, leaving only fifty-four miles for the river proper. The city of Liverpool is located on it, the second largest city in the kingdom, with 1,000,000 souls, including its suburbs. It is the greatest cotton mart in the world. Its imports and exports unitedly amount to \$1,500,000,000. It is one of the world's great cities.

The Trebia.

In the winter of 216 B. C. Hannibal crossed the Alps from Gaul and entered upon the plains of Italy. He had 50,000 infantry and 9,000 horse when he began the ascent. When he arrived in the valley of the Po he had 20,000 of the former and 6,000 of the latter left. On opposite banks of the Trebia the Carthaginian and Roman armies lay encamped, Hannibal in command of the former, the Consuls Scipio and Sempronius of the latter. For several days the commanders maneuvered for advantage, but at last the Consuls fell into a trap Hannibal had laid for them, and one of the world's greatest victories was won, and the army of 40,000 men commanded by Scipio and Sempronius was cut to pieces; only 10,000 escaped by flight. The Trebia, on whose banks this great battle was fought, is a mountain stream only fifty-five miles long, which, in summer, runs babbling over a broad gravelly bed, so shallow that the foot traveler can easily walk across it, but, after heavy rains, it temporarily becomes a rapid torrent.

The Bannockburn.

Six hundred years ago, on June 24, 1314, King Robert Bruce, of Scotland, defeated King Edward II., of England, in the greatest pitched battle that Scotland ever saw, on the banks of a little stream called Bannockburn, which thereby gained world-wide celebrity, since enhanced by Burns' immortal lyric of that name. The Scotch army, assembled with extreme effort, amounted to only 30,000 men; that of the English King numbered 100,000, commanded by Edward in person. After the combat seventy-five English nobles and knights remained lying on the battlefield, and as many more were taken prisoners. England had never before lost so great a battle, nor, Scotland won so great a victory. It achieved the independence of the latter kingdom. I have gone to some trouble to learn all I could about the rivulet Bannockburn, which, on that day, acquired a world-wide fame. A correspondent residing hard by on the burn writes to me as follows: "The Bannock rises in Earl's Hill, in the parish of St. Ninian's, and flows in an easterly direction through the parish till it falls into the river Forth at Powmaise. (The mouths of streams in this part of the country are called pows). Its average width from bank to bank is about forty-five feet; the width of the water is at most twenty-five feet. In the first part of its course the Bannock is a shallow, brawling stream; when it reaches the lower ground it flows less rapidly. In the latter part of its course its depth is about two feet. It is never dry." Our Conestoga may well match the Bannock, but who among us can match Burns' blood-stirring battle hymn:

"Scots wha hae wi' Wallace bled,
 Scots whom Bruce has often led;
 Welcome to your gory bed,
 Or to victory!
 Now's the day and now's the hour;
 See the front of battle lour;
 See approach proud Edward's power—
 Chains and slavery!

"Wha will be a traitor knave?
 Wha can fill a coward's grave?
 Wha so base as be a slave?
 Let him turn and flee!
 Lay the proud usurper low!
 Tyrants fall in every foe!
 Liberty's in every blow!
 Let us do or die!"

The Aufides.

I have already told you of Hannibal's great victory on the Trebia in 217 B. C. That battle was followed by a still greater one in the following year on the banks of the Aufides. The Roman forces this time were under the command of the Consuls Aemilius and Varro. The Carthaginian army numbered 50,000 men of all arms; the Roman force, 76,000. Hannibal's army was drawn up in a loop of the little river Aufides. Never was there a more decisive victory or a bloodier. Of the 76,000 Romans who went into the fight, 70,000 lay on the field of battle, among whom was a Consul, two Pro-Consuls, both the Quaestors, twenty-one out of forty-eight Tribunes, two-thirds of the staff officers, and eighty men of Senatorial rank. History records no defeat more complete, and few more murderous. Hannibal's loss is variously estimated by historians at from 6,000 to 8,000. The Aufides is a river a little longer than the Conestoga, and so shallow everywhere as to have been easily crossed on foot by both armies.⁴

⁴The slaughter in battle in ancient times was comparatively much greater than in modern, owing to the fact that those were mainly hand-to-hand conflicts, and few were left wounded on the field. The wounded are never

The Nith.

Whose heart does not grow soft and tender when Maxwelton's banks, where Annie Laurie gave her promise true, are brought to mind. Those braes lie along the river Nith, which is just about as large as the Conestoga. When will some Pennsylvania bard do for our beautiful stream what Lady Scott has done for the Nith?

The Lee.

Everybody has heard of Frank Mahoney, that versatile Irishman who, under the pseudonym of "Father Prout," so long mystified the lovers of true poetry by his jovial songs and imitations. "The Bells of Shandon" is one of the most tuneful lyrics in the language; you have all heard it, but here are a few lines of it to show how the pretty little river Lee, only thirty-five miles long, has become one of the best-known rivers, not only of Ireland, but of the world—

"I've heard bells chiming
Full many a clime in,
Tolling sublime in
Cathedral shrine,
But all their music
Speak naught like thine,
For memory dwelling
On each proud swelling
Of the belfry knelling
Its loved notes free
Made the bells of Shandon
Sound far more grand on
The pleasant waters
Of the river Lee."

I wish there was time to give you the remaining stanzas also. In a magazine issued for the present month of January, I find this river called "the tiny Lee."

The Anio and the New Anio.

These are the names of two streams,

mentioned by ancient historians. Perhaps the wounded were all killed after the battle by the victors.

forty miles long, rising in the district of Umbria, Italy. Caius Caligula, one of the worst of the Cæsars who ruled in Rome—if one can be said to have been worse than the rest—began a magnificent aqueduct to carry the waters of these small rivers to Rome. One of the streams was carried on arches immediately after leaving its source for a distance of three miles. The other, the Anio Novus, also began on arches, which continued for upwards of twenty miles. After this the waters of both rivers were conveyed underground; but at the distance of nine miles from Rome they were again united and carried upon arches all the rest of the way. This is regarded as the most perfect of the ancient aqueducts, and it has been repaired so as to also convey the waters of the Acqua Felice, one of the three streams that now supply Rome. The waters of the Anios were distributed through the city by a number of splendid reservoirs. Horace speaks of the falls of the Anio.⁶

The Dee.

Every song collection has the pleasant ballad of "The Miller of the Dee," written by Charles Mackay, and most of you have no doubt played or sung it yourselves. The miller was a man content with his lot, and so he sang one day, as King Hal came riding by and heard him troll his lay:

"I owe no one I cannot pay, I thank
the river Dee,
That turns the mill and grinds the
corn to feed my babes and me."

To this and more like it, King Hal responded:

⁶See note in Suetonius' "Lives of the Cæsars," Bohn's edition, p. 265.

"Thy mealy cap is worth my crown,
thy mill my kingdom's fee!
Such men as these are England's
boast, oh miller of the Dee."

Charles Kingsley, in one of the most pathetic lyrics in the English language, has also immortalized the word in "The Sands O' Dee:"

"O Mary, go and call the cattle 'ome,
And call the cattle home,
And call the cattle home,
Across the sands o' Dee!
The western wind was wild and dark
wi'foam,
And all alone went she."

There are three rivers Dee; one in Wales, seventy miles long; one in Ireland, twenty miles long, and a third in Scotland, fifty miles long. Take your choice of the lot, I have never seen either of them, but have no doubt that our Conestoga excells them all.

The Metaurus.

More than 2,000 years ago—to be precise, it was in 207 B. C.—one of the greatest battles of the world was fought. The Second Punic War was on, the war between the two great republics of the ancient world, Rome and Carthage. Hasdrubal had entered Italy to assist his brother, Hannibal. The two Carthaginian armies were at a considerable distance apart, and they were maneuvering to unite and capture the proud city on the seven hills. Hasdrubal's army was on the banks of the Metaurus. The Roman armies, under the Consuls Claudius Nero and Livius Salinator, out-maneuvered Hasdrubal, and he determined to steal away by night and join Hannibal. His guides deserted him, and rains having swollen the Metaurus river, he was unable to ford it and lost his way. The Consuls fell upon his army, and Livy, perhaps

the greatest of historians, relates the result. He says: "At no time during the war were so many of the enemy slain in one battle: 56,000 of the enemy (Carthaginians) were killed and 5,400 captured. The other booty was great of every kind, and also of gold and silver. About 8,000 of the Romans were killed. When Hasdrubal saw the day had gone against him, he put spurs to his horse, rushed upon the Roman cohorts, and fell fighting, as was worthy of the son of Hamilcar and the brother of Hannibal."

Horace says the battle of Metaurus was the salvation of Italy: "Then by the death of Hasdrubal fell all the hope and future of Carthage." The Metaurus, which, from this battle, has become one of the historic rivers of the world, is hardly fifty miles long, and everywhere fordable in ordinary weather. It may be compared with the Pequea for size.

The Dove.

The English poet, Wordsworth, has immortalized the river Dove in his exquisite little poem called "Lucy," than which there are few finer things in any language. Listen to a few lines:

"She dwelt among the untrodden ways
Besides the springs of Dove,
A maid whom there were none to
praise
And very few to love.
* * * * *

"She lived unknown, and few could
know
When Lucy ceased to be,
But she is in her grave, and Oh!
The difference to me."

Yet the Dove river is a small stream in England, not two-thirds as long as our Conestoga, and never less than thirty or more than sixty feet wide.

¹Livy: History of Rome, book 27.

The Chickahominy.

I must not omit a notable stream in our own country, which, half a century ago, was as familiar to our people as the Conestoga itself; it was the Chickahominy, famous in our Civil War annals. For several years the Federal and Confederate armies faced and fought each other along its banks. Four battles were fought there in June, 1862. I have interviewed a score of men who were there and saw it daily during that year. Not two of them could give me a correct or the same account of it. At last I got into communication with an old resident upon its banks, acquainted with its waters from source to mouth. He detailed at much length its windings, width and depth at many places. Unfortunately, his long description is lost. It is longer than the Conestoga by twenty miles, is not so wide, and is fordable at most places except towards its mouth.

The Battle of Chevy Chase or Otterburn.

What student of English literature has not read or heard of the very old ballad of Chevy Chase, also called the battle of Otterburn, a battle that holds a conspicuous place in Scottish and English history? It was fought in 1388. At that time James, Earl of Douglas, was warden of the Scottish marches or borders, and Henry Lord Percy, warden of the English marches. Lord Percy's son, Henry, best known in history by the surname of Hotspur, from his fiery temper, evidently having nothing worth doing on his hands, sent word to the Earl of Douglas that he and his clansmen would take a few days' hunting across the border in Scotland. It meant more than a hunt, however, and well Earl Douglas understood it, for the "Flery Cross"

summoned all the clans to the Douglas banner to meet Percy, who had assembled a large body of his vassals. The Scots were encamped in a meadow, through which flowed the river Read, or Otterburn, a stream so insignificant that I have not been able to locate it on the maps or in the encyclopedias. It was probably not larger than the average Lancaster county farmhouse spring. Yet on that little brook was fought one of the most hardly-contested battles of that age. The Earl of Douglas was killed and the Earl of Murray was mortally wounded. Harry Hotspur and his brother, Ralph, were taken prisoners. There are several versions of the ballad, one giving the victory to the English, the other to the Scotch. Addison devoted two numbers of the Spectator to a critique of the ballad of Chevy Chase. Speaking of the poem, Sir Philip Sidney, that gentle poet, scholar and gallant knight, said: "I never heard the old song of Percy and Douglas that I found my heart more moved than with a trumpet; yet it is sung by some blind crowder with no regular voice than rude style; what would it do trimmed with the gorgeous eloquence of Pindar?"

The Asopus.

Who has not heard of the battle of Platea, one of the proudest names in Grecian story?

"There had the Persian thousands stood;
There had the glad earth drunk their blood
On old Platea's day."

It was in the year 479 B. C. that a Persian Army of about 300,000 men under Mardonius confronted the confederated forces of Greece, the Spartans, Lacedemonians, Corinthians,

and some Athenians, on the banks of the Asopus, under the command of Pausanius and Aristides, numbering, all told, about 110,000 men, which was perhaps the largest army united Greece ever put into the field. After maneuvering for some days on opposite sides of the Asopus, Mardonius crossed that stream and attacked the forces of Greece. Desperate deeds of valor were performed on both sides. The light-armed Persians hurled themselves on the serried ranks of the Spartan phalanx. Mardonius himself, at the head of 1,000 picked men, threw himself into the thick of the fight and was struck down by the hand of Aimmestus, a valorous Spartan. A panic seized his soldiers and they fled in wild disorder until they again reached their fortified camp on the opposite side of the Asopus. The camp was stormed, and a horrible carnage ensued. Herodotus tells us that only 3,000 men exclusive of the division of Artabazus escaped. That account is undoubtedly exaggerated, but the Persian loss was unquestionably very great. The Greek losses did not exceed 1,400 men. Ten days were required to bury the dead and divide the booty. The latter was immense. The "Father of History" relates that among the spoils were "tents decorated with gold and silver, gilt and plated couches, and golden bowls and cups and other drinking utensils; they also found sacks on the wagons in which were discovered gold and silver cauldrons, and from the bodies that lay dead they stripped bracelets, necklaces and scymeters of gold." And how about the Asopus? It is described as "a small, sluggish stream, not easily forded after heavy rains," perhaps twenty-five miles long.

"Herodotus: Book 9.

The Boyne.

Who has not heard of the memorable battle of the Boyne, fought on July 1, 1690, on the river of that name, between King James II., of England, and his son-in-law, William III., Prince of Orange, Stadholder of the Netherlands, the prize being the English throne. The fight occurred at Oldbridge, where the river was hardly more than 200 feet wide. A cloudless sun shone on that bright and tranquil stream, and on the beautiful valley of the Boyne, on that summer morning. On the one side waved the flag of the House of Stuart, and on the other the flag of the House of Bourbon.

On the southern bank was encamped the army of King James, 30,000 in number, composed of Irish, some English, and an auxiliary French army. On the northern bank, in battle array, stood the 36,000 soldiers of Prince William. In his ranks were Scotch, Welsh, Dutch, Germans, Danes and Swiss. About 10 o'clock in the morning the soldiers of William began to cross the stream in half a dozen places, some of the bravest fighting in mid-stream. The superior numbers and skill of the Prince of Orange triumphed completely, and ere sundown the allied army was in wild flight, and William and Mary became King and Queen of England. The Boyne is a little longer, but not larger, than the Conestoga, and fordable the greater part of its course.

The Esk.

All of us, in our school days, declaimed Scott's stirring ballad of "Young Lochinvar." Don't you remember how that gallant wooer

"Swam the Esk river where ford there was none."

Now, there are four Esk rivers in

Scotland: One in Dumfriesshire, forty-three miles long; one in Edinburghshire, twenty-three miles long; the South Esk, forty-nine miles long, in Forfarshire, and the North Esk, twenty-nine miles long. Take your choice of the lot. The Conestoga is larger and deeper and broader than either of them.

The Awe.

Let me call up another Scottish stream immortalized by Scott in that pretty song, "Nora's Vow." The cold, fair lady declares

"The Awe's fierce stream may backward turn,"

before she will wed the Earl's son." Now, that "fierce stream" is just five miles long. Of its "fierceness" I have no record. For the ending of the story, I refer you to the song itself.

The Avoca.

If I am not mistaken, it was Tom Moore who wrote that pretty song, "The Vale of Avoca." Well, the Avoca, in County Wicklow, Ireland, is just nine miles long, and correspondingly deep and wide.

The Till.

Once more our story takes us back to Scotland, and again we see a great victory won on and across a brooklet so insignificant that you will have difficulty in finding the name in the geographical lexicons. Two hundred years after the decisive battle of Bannockburn, another great victory was won, but this time 10,000 of Scotland's best and bravest lay dead on the field, and England won perhaps her greatest triumph, and Scotland sustained her greatest defeat. James IV., of Scotland, with an army of about 30,000 men, had taken up a position at a spur of the Cheviot hills, on the brook called Till, a burn only thirty miles

long. The English army, under the Earl of Surrey, with 32,000 men, marched to give him battle. For a time successes were won by both sides, but military blunders by the Scottish leaders cost that side dear, and when night fell their forces retreated, leaving the English in possession of the field. The flower of Scottish chivalry, nobility, gentry, and even clergy, lay lifeless under the bright, but unheeding, stars. "Scarce-ly a family of eminence," says Scott, "but had an ancestor killed at Flooden, and there is no province of Scotland, even to this day, where the battle is mentioned without a sensation of terror and horror." The English lost about 4,000 men, but they were of inferior rank. First among the Scottish dead was King James himself, who was slain while fighting on foot in the front rank among the clansmen. The Archbishop of St. Andrews and twelve earls were among the killed as well as many minor noblemen. Scott's poem of Marmion is founded on the events of this battle and canto VI gives a vivid, as well as accurate, history of the fight. The Till was full of the dead and dying, and the soldiers passed and repassed it almost dryshod.

Has ever soldier's death on the field of battle been more graphically described than that of Marmion in Scott's poem of the same name? Hear a few lines:

"The war, that for a space did fail,
Now trebly thundering swell'd the
gale,
And—Stanley! was the cry;—
A light on Marmion's visage spread,
And fired his glazing eye;
With dying hand above his head,
He shook the fragment of his blade,
And shouted 'Victory!'
'Charge, Chester, charge! On, Stanley,
on!'
Were the last words of Marmion."

The Busentia.

What reader of Roman history does not remember the story of Alaric, the Goth, who thrice besieged Rome, and the third time took and plundered it? Who does not remember the circumstances of his burial? Dying suddenly in the midst of his conquests, his barbarian followers determined that his Roman enemies should never obtain his remains nor insult them. "By the labor of a captive multitude, they forcibly diverted the course of the Busentinus, a small river. The royal sepulchre, adorned with the splendid spoils and trophies of Rome, was constructed in the vacant bed; the waters were then restored to their natural channel; and the secret spot where the remains of Alaric had been deposited, was forever concealed by the inhuman massacre of the prisoners who had been employed to do the work."⁹

"But yet the mountain stream shall turn,
And lay the secret channel bare,
And hollow for your sovereign's urn,
A resting place forever there:
Then bid its everlasting springs
Flow back upon the King of Kings;
And never be the secret said
Until the deep give up its dead."¹⁰

Yet the Busentia, immortalized in the pages of history, is but an insignificant stream, not more than half as long or large as the Conestoga.

The Cam.

Everybody has heard of the Cam. Once at least each year the most famous boat races in the world are rowed upon it, between rival crews connected with the Universities of Cambridge and Ox-

⁹Gibbon's History of Rome; Vol. 3,
Chapter 31.
¹⁰Edward Everett.

ford. Cambridge, England's great university town, lies upon its banks, and has taken its name from this historic stream. It is a sluggish stream, forty miles long. At Cambridge it is barely wide enough for an eight-oared boat to turn in it. Yet to British university men it is the most endear-ed stream in all the world.

The Ayr.

Who has not heard of the Ayr, and who does not love it for the sake of him

"Who an humble flower could make
Immortal as his song."¹¹

The Ayr is a small stream, only thirty-three miles long, but poesy has placed it in the first class among the water-courses of the world. Two miles away Robert Burns was born, and here he lived his life of toil and poverty and wrote the songs that have placed him in the first rank among British poets. Where can you find anything that surpasses "The Cotter's Saturday Night" in reverence, pathos and sweetness? Where is there anything that equals the rollicking humor of "Tam O'Shanter?" Alloway Kirk is but a short distance away from the pretty river. "The Auld Brig of Doon" recalls Tam's escape from the eldritch revellers at the midnight dance. Near the Ayr is also the Burns monument, that tells the tale of the brilliant, but unfortunate, poet.

"Such tombs as his are pilgrim shrines,
Shrines to no code or creed confined,
The Delphian vales, the Palestines,
The Meccas of the mind."¹²

Bonny Doon.

With this name early and late memories will come back to most of you.

¹¹Fitzgreen Halleck.

¹²Ibid.

Who that has ever struck the keys
of a piano or organ does not remem-
ber the time when

"Ye banks and braes of bonny Doon"
was foremost among the tuneful songs
of that youthful repertoire? For more
than a hundred years it has been a
favorite, and so it will remain until
the love of melody has died in the
human heart. The Doon is but an in-
significant stream, thirty miles long,
including a lake through which it
passes, yet Burns has made it one of
the world's classic water-courses.

The Scamander and Simois.

For the last in this long series of
remarkable rivers, the most memor-
able of all has been reserved. Two
streams, small in length and volume,
have a history about which an entire
library has been written. Who has
not heard

"The tale of Troy divine?"

Who has not read how the Trojan
prince, Paris, eloped with Helen, the
wife of Menelaus, King of Sparta, and
the most beautiful woman in the
world?

"Oh, thou art fairer than the evening
air
Clad in the beauty of a thousand
stars."

Her's is indeed the most illustrious
name in the world's long history of
female beauty.

"Her's was the face that launch'd a
thousand ships
And burnt the topless towers of
Ilium."

To avenge that wrong, punish the
offender and recover his wife, Mene-
laus summoned all the kings of
Greece to aid him, and the result was
that more than a thousand ships bore

100,000 Greeks to Asia Minor, where Troy, the capital of aged Priam's kingdom, was located. That country, bordering on the Ægean Sea and the Hellespont, and about 500 miles in circumference, became for ten long years the battleground of the most renowned war of which history and literature have a record.

Greek mythology largely centers around that spot. Mount Ida, the Olympus of the ancient world—the home of the Grecian gods—was within that kingdom. The gods themselves took part in the contest. Jupiter, Venus and Apollo and others fought for the Trojans, while Juno, Minerva, Neptune and many more ranged themselves with the Greeks. Mars, true to his instincts, fought on both sides, sometimes for the Trojans and then again for the Greeks.

Through the plain on which Troy was located flowed two streams, the Scamander and its tributary, the Simois. Troy was situated near the junction of these rivers, "Where Silver Simois and Scamander flow," and the war was waged along their banks. Of that long and bloody strife Homer has told in immortal verse. The Iliad will live in literature while mankind survives. The story of the deeds of "cloud-compelling Jupiter," "swift-footed Achilles," "white-armed Andromache," "much-counselling Ulysses," "large-eyed Juno," and, greatest of all, "crest-tossing Hector," will never die. A very large library has been written about Homer and his epic. The first book printed in the English language by the first and most celebrated English printer, William Caxton, in 1474, was the story of Troy.

The Iliad contains numberless allusions to the Scamander. It is called the "fair flowing," "eddying," "rapid

flowing," "deep eddying river," "old Xanthus roars," "the flashing billows beat the whitening shores," "roars the resounding surge," and many similar ones. One would be led to think from all this that the Scamander was an Amazon or a Mississippi. But what is it in reality? No section of the Old World has been more carefully surveyed by competent explorers, and we are at no loss to know all about this river, as it is to-day, if not at the time of the Trojan war. Mr. Robert Wood, who in 1750 made a minute survey of the river and the plain through which it flows, says: "Springing from the rock, it divides itself immediately into a shallow basin, seven or eight feet in diameter; from thence dripping in small quantity down a romantic, woody cliff. From this source to its present mouth the Scamander may be about twenty-three miles long in a straight line, but more if we take the windings of the river. At the time when we saw this river we found it confined to a small part of its channel. We pitched our tent in its dry, gravelly bed, close to the stream, which was then so small that a less army than that of Xerxes might have drank it dry." "

Dr. Schliemann, to whom the world owes more than to all the other explorers of the Troad combined, is very explicit on the condition of the Scamander. He calls it "a small brook," and says that in the spring of 1882 the water in the Simois was only a few inches deep, and by March was entirely dry. Even the course of the Scamander in the plain of Troy had no running water in the beginning of July, and thenceforward consisted of only a series of pools of stagnant

¹¹Robert Wood's "Essay on the Original Genius of Homer and on the Ancient and Present State of the Troad," p. 280.

water, which diminished as the season advanced. In a note he adds: "It happens on an average once every three years, in August and September, that the Scamander has no running water; it also happens, perhaps as often, that the Simois dries up completely in August and September. The inhabitants who dwell in the village of Yeni Shehor, who have to fetch their whole supply of water from the Scamander, are badly off when the river dries, for they have then to sink wells in the river bed, and to dig the shafts deeper and deeper, in proportion as the river becomes drier and drier." "

As throwing some light on the question of calling very small streams rivers in Europe, I may state that there are upwards of 300 so-called rivers in England and Wales, and yet those two countries, taken together, are just about as large as Florida or Michigan. To scare up 300 or more rivers in either of the two States named would require that every water-course as large as the Lititz Spring, with which you are all familiar, should be called a river, and that such is really the case I will state that old Izaak Walton, in his famous book, tells us that the "Dove," which flowed by his door, and which has already been described, could be covered at its source by his hat, and flows nine gallons of water per minute! Think of that statement! Why, there is no farmhouse spring in all Lancaster county, or hydrant in the city, with any self-respect, that cannot do better than that. Yet one of the many editors of old Izaak Walton's book has written an entire page of the most fulsome stuff you ever read about that little stream miscalled a river.

⁴⁴Schliemann's Troja, Chap. 1; pp. 15-16.

There are many more comparisons and contrasts like the foregoing which might be presented. My original list included an additional score. Such streams, for example, as the Senlac, a small tributary of the Derwent, in Yorkshire, where, on September 25, 1066, Harold, the last of the Saxon kings of Britain, and one of the ablest that ever sat on the English throne, met and defeated his traitor brother, Tostig, and his Norwegian ally, Harold Haardraade, only to be himself defeated and killed three weeks later by William, the Norman, at the battle of Hastings.

On the Suran, a little stream in Switzerland, an affluent of the Aar, where, on July 9, 1386, the historical battle of Sempach, which gave Switzerland her independence, was won by 1,400 Switzers against 4,000 Austrians. The Swiss leader, the famous Arnold of Winkelried, was slain on the field of battle.

"Make way for Liberty, he cried;
Make way for Liberty, and died."

Switzerland has celebrated that victory annually down to the present time.

Or the Alma, the little Crimean stream on which the battle of that name was fought on September 20, 1854, between the allied English and French forces and the Russians under Menschikoff, when many of the British soldiers fought waist deep in the river's channel.

Pennsylvania is one of the best watered States on the American continent. There are perhaps a thousand streams within her borders which, in any European country, would be called rivers, while not even a baker's dozen of them are spoken of as rivers here at home. The Conestoga, Codorus, Brandywine, Conewago, Con-

owingo, Conemaugh, Conecocheague, Loyal Hanna, Sinamahoning, Shenango, Tunkhannock and Mahoning are as truly rivers as are the Susquehanna, Delaware, West Branch, Schuylkill, Allegheny, Monogahela, Lehigh, Juniata and Ohio.

Our Conestoga has borne its present misnomer long enough. Let no member of this society ever again speak or write about it as a creek. Call it what it deserves to be called and what it really is—the Conestoga river. In one of our local newspapers it has been so called for years, largely through my personal efforts.

But, after all, perhaps better results could hardly be expected, when one of our county histories, issued under the sanction of a prominent institution of learning, calls the beautiful Conestoga, that flows placidly by its stately halls, a creek. It is time to sit down heavily on such an ignorant and unjust geographical nomenclature, and I trust the members of this society will do so as often as the opportunity presents itself. Call our minor streams brooks, burns, rills, creeks, runs, branches, springs and rivulets, the names that belong to them, but don't forget to give our rivers their proper titles also.

I began with a quotation from Scotland's greatest poet—I will close with an extract from a living Scottish poet, which does for our river what I have been pleading for, full and exact justice:

"Not Turner's noted crook of Lune,
Nor Byron's wide and winding Rhine,
Nor Burns' banks of Bonny Doon
Nor boasted Tweed, nor lauded Tyne,
Not Delaware nor Brandywine,
Nor Spey, nor Tay, nor Don nor Dee,
Nor Shakespeare's Avon, still more
fine,
E'er seemed so beautiful to me—
As tranquil Conestoga!"¹²

¹²James D. Law.

Minutes of January Meeting.

Lancaster, Pa., Jan. 5, 1912.

The first meeting for the new year of the Lancaster County Historical Society was held this evening in the society's room in the Smith free library building. President Steinman was in the chair.

The librarian's report, presented by Miss Bausman, detailed the following donations of books and pamphlets during December:

Bound volumes—Set of First Series of Pennsylvania Archives, from a friend; "Annals of Buffalo Valley," from Miss Mary H. Linn, Bellefonte, Pa.; three volumes of the "Papers" of the Bucks County Historical Society; volume on "The Silva of California," from University of California; Library of Congress Report for 1911; Bibliography of Wisconsin in War. Magazines and Pamphlets—The Pennsylvania Magazine, The Pennsylvania-German, German-American Annals, Tioga County Historical Society, Vol. 2, Part 4, John Bannister Gibson, LL.D., from Hamilton Library Association; The Practical Results of Workingmen's Insurance in Germany; International Conciliation; Report of Secretary of Kansas State Historical Society; 37 pamphlets of the Lancaster County Historical Society, from Mrs. Frank B. FonDersmith, Mrs. M. N. Robinson, Miss E. E. Ellmaker, Mr. F. R. Diffenderffer, Mr. R. M. Reilly and Mrs. Mary R. Cowell; 33 numbers of The Pennsylvania-German, from Miss E. E. Ellmaker; Bulletin of New York Pub-

lic Library; Bulletin of Carnegie Library, Pittsburgh; 8 volumes of proceedings of Pennsylvania-German Society, from Mrs. Mary R. Cowell and Miss Susan R. Slaymaker.

Thanks were ordered extended to the several donors and special thanks extended to Mrs. M. R. Cowell and Miss Susan R. Slaymaker for the gift of eight volumes of the Proceedings of the Pennsylvania-German Society.

Miss Bausman also presented the librarian's annual report, which was received and ordered printed:

The secretary, Charles B. Hollinger, presented his annual report, and it was received and ordered printed.

B. Maurice Herr, of Gap, was elected to membership, and the names of B. J. Myers, Esq., and Miss Beulah L. Laverty, No. 550 West Orange street, this city, were proposed for membership.

The election of officers resulted as follows: President, George Steinman; vice-presidents, F. R. Diffenderffer, Litt.D., and W. U. Hensel, Esq.; recording secretary, Charles B. Hollinger; corresponding secretary, Miss Martha B. Clark; librarian, Miss Lottie M. Bausman; treasurer, A. K. Hostetter, Esq.; executive committee, Mrs. Sarah B. Carpenter, Mrs. M. N. Robinson, D. F. Magee, Esq., H. Frank Eshleman, Esq., D. B. Landis, George F. K. Erisman, Dr. R. K. Buehrle, L. B. Herr, John L. Summy and Monroe B. Hirsh.

The question of insuring the society's library and curios was discussed, and a committee, composed of Messrs. Magee and Eshleman, was appointed to look after the matter.

Mr. Diffenderffer brought up the question of having Dr. William Elliott Griffis, of Ithaca, N. Y., deliver a lecture before the Society, to which the public can be invited. Dr. Griffis'

subject would be "The Expedition of General Sullivan Against the Six Nations." A committee, composed of Messrs. Magee, Hostetter, Eshleman, Buehrle, Diffenderffer and Hollinger, was appointed to arrange for Dr. Griffis' appearance.

A motion was adopted to give the Librarian \$25 for her uses during the year.

The Society received an invitation from Donegal Chapter, D. A. R., for its officers to attend the next meeting of the Daughters, January 10, when Mr. H. Frank Eshleman will deliver an address.

The paper of the evening was contributed by Mr. Diffenderffer, who had as his subject, "A Plea for the Conestoga River." It was read by Mr. Hensel. The author held that our beautiful stream should be dignified by the name of "river," and in proof of his claim recalled the great historic streams of the world, going back to the very beginning of recorded time, and by this way endeavoring to convince his hearers that all their lives they have been doing an injustice to one of the most charming water courses in the world. He said, in part: "I shall show you that some of the greatest deeds of all time occurred on the banks of streams no larger nor as large as the Conestoga; that their names have come down to us, in song and story, linked with heroic deeds, of all ages, and that in many instances they were far more insignificant in themselves than the one which it has been the pleasure of us all to have denominated by the insignificant and undignified title of 'creek.'"

The thanks of the Society were extended the author and reader, and the Society by a standing vote adopted

as a New Year's resolution a motion that never again will any of the members refer to the Conestoga as a creek.

Following the meeting there was a delightful social session, during which refreshments were served by the ladies.

In Memoriam.

A. F. HOSTETTER, ESQ.

Abraham F. Hostetter, Esq., for many years one of the leading members of the Lancaster Bar, died on June 15, 1911, his demise following a gradual decline of some months. Mr. Hostetter was the son of Simon and Mary Frantz Hostetter, and was born in Warwick township, May 29, 1851. After attending the schools of the district, he entered the State Normal School at Millersville, from which he was graduated. Later he was graduated from the University of Michigan, at Ann Arbor. His study of law was begun under John Dean, subsequently a Justice of the Supreme Court of Pennsylvania, at Hollidaysburg, and after that his studies were pursued in the Law School of the University of Michigan, from which he was graduated. He was admitted to practice law in the Courts of Lancaster county in the fall of 1878. Mr. Hostetter was a member of the Board of Trustees of the Millersville State Normal School, Chairman of the Board of Censors of the Lancaster Bar Association, and for years a member of the Purchasing Committee of the Law Library Association. He was also a member of the Board of Trustees of the Young Men's Christian Association and of the Y. W. C. A., and a member of the Pennsylvania Forestry Association. He was also a member of the Lancaster County Historical Society and of the Historical Society of Pennsylvania.

SAMUEL M. SENER, ESQ.

Samuel M. Sener, Esq., for many years an active member of the Lancaster County Historical Society, passed away June 26, 1911, in his fifty-seventh year. He was born in Lancaster, a son of Henry C. and Frances Coggstoll Sener, his ancestors having settled in Pennsylvania in 1749. The deceased studied law after receiving his education in the public schools, and was admitted to the Lancaster Bar in 1877. He did not devote himself closely to the practice of his profession, and at various times was engaged on the local newspapers, being at one time court reporter for The New Era. He was very prominent in local historical and scientific circles, and for some years took an active interest in the Lancaster County Historical Society, being for a long time its librarian. He was a trustee of the A. Herr Smith Memorial Library, and was a member of the Linnean Society.

Mr. Sener was the author of a "History of the Catholic Church in Lancaster County," "The Sehner Ancestry" and other works, and was a contributor to the United States Catholic Historical Researches and other publications. Since 1874 he had been a member of St. Mary's Catholic Church. He was a member of the Sons of the Revolution, of the Society of the War of 1812 and the Lancaster Press Club.

DR. THOMAS ELLMAKER.

Dr. Thomas Ellmaker, who was the oldest physician in Lancaster, died October 22, 1911, in his eighty-sixth year. Doctor Ellmaker was born in this city, March 22, 1825, a son of Judge Amos and Mary Rachel Elder Ellmaker. His father was a distinguished lawyer and statesman, once a candidate for Vice-President of the United States, and on another occasion candidate for United States Senator, when he met defeat at the hands of James Buchanan. Dr. Thomas Ellmaker was educated at the school at Abbeyville and at St. Paul's Episcopal College, Long Island, which was founded by Dr. William Augustus Muhlenberg. He graduated from Jefferson Medical College on March 24, 1846. The deceased was possessed of unusual scholarly attainments, being a proficient linguist and well versed in the arts and sciences. He had a well-selected library, with which he was very conversant. He was a member of the First Presbyterian Church and one of its trustees for many years. He also held membership in the County, State and National Medical Associations and the Lancaster County Historical Society.

HARRY L. RAUB.

Harry L. Raub, who was one of the leading merchants of Lancaster and active in all public affairs, died on June 3, 1911, from a stroke of apoplexy. He was not only a successful business man, being a member of the hardware firm of Reilly Brothers & Raub, but he devoted much attention to public affairs. He was one of the early Presidents of the Lancaster Board of Trade and was a member of the Board of Trustees of Franklin and Marshall College. He was a member of the First Reformed Church, a member of the Lancaster County Historical Society, was a Director of the Hamilton Club, member of Lancaster Lodge of Elks and was one of the oldest members of the Tucquan Club.

FERDINAND A. DEMUTH.

The death of Ferdinand A. Demuth occurred on January 26, 1911. He was a member of the firm of H. C. Demuth & Sons, tobacconists, a house that for more than a century has been one of the centers of Lancaster business life. It is the oldest establishment in the city remaining in the hands of the family that founded it. The deceased was in his fifty-fourth year. He was much interested in amateur photography and in local historical subjects and was a member of the Lancaster County Historical Society.

DAVID H. BAUSMAN.

David H. Bausman was a well-known manufacturer, who resided on the Millersville turnpike, at Bausman. He passed away October 24, 1911. He was aged forty-eight years, and was born just opposite his late home. From boyhood he was a mechanical genius and built up a very successful business. He was a member of the Lancaster County Historical Society.

MISS ELIZA J. DILLER.

The tragic end of Miss Eliza J. Diller occurred Sept. 16, 1911. The day previous she was on her way to the Pennsylvania railroad station when she was struck by a train, her injuries resulting in her death the next day. She was a member of the Lancaster County Historical Society for a number of years.



OFFICERS OF THE SOCIETY FOR 1912.

President,
GEORGE STEINMAN.

Vice Presidents,
F. R. DIFFENDERFFER, Litt.D.
W. U. HENSEL, ESQ.

Recording Secretary,
CHARLES B. HOLLINGER.

Corresponding Secretary,
MISS MARTHA B. CLARK.

Librarian,
MISS LOTTIE M. BAUSMAN.

Treasurer,
A. K. HOSTETTER.

Executive Committee,
MRS. SARAH B. CARPENTER, MRS. M. N. ROBINSON, D. F. MAGEE, ESQ., H. FRANK ESHLEMAN, ESQ., D. B. LANDIS, GEORGE F. K. ERISMAN, DR. R. K. BUEHRLE, L. B. HERR, JOHN L. SUMMY AND MONROE B. HIRSH.

ANNUAL REPORT OF THE SECRETARY.

Lancaster, Pa., Jan. 5, 1912.

As Secretary of the Lancaster County Historical Society, I herewith take pleasure in submitting my annual report.

The year just closed will go down in the archives of our society as one of the most notable since its organization. Through the work accomplished during 1911 the Lancaster County Historical Society has won not only State but national recognition, and to-day it stands in the forefront of organizations devoted to historical research. The culminating feature of the year was the celebration, on September 9, of the sixtieth anniversary of the Christiana Riot, an event that proved nation-wide in the interest displayed. We are to be congratulated upon the high standing we have attained and thanks are due those members who have worked faithfully from year to year to advance the interests of the society, thus enabling it to reach the enviable position it now occupies.

It is with much pride that the Secretary alludes to Volume Fifteen of the Society's proceedings, which was completed with the December number. The monthly pamphlets, eleven in number, all devoted to the general subject of slavery, combine to form a historical work that will probably stand for some years as a record for our society and others as well. The volume consists of 311 pages, irrespective of the special supplement to the October number—the history of the "Christiana Riot and Treason Trials," provided through the generosity of the author, Mr. W. U. Hensel—and including this supplement makes a handsome book of 446 pages. There is a steady increase in the demand for our publications from sister societies and other organizations in different parts of the country, and this demand, with the increase in membership, has made it necessary during the year to have printed monthly an additional number of pamphlets. The issue is now 300.

There were eighteen papers submitted and read during the year, quite a decided increase over the number read the previous year, and in the high grade of the text they compared most favorably with those of preceding years. Ten regular meetings of the society were held and two special sessions, while the society also participated in an anniversary at Donegal Church, this event taking the place of the annual outing. There was a very encouraging increase in the attendance during the year.

At the beginning of 1911 there were on the membership roll 227 names. There were added by election during the year 26 names, and deducting the number of deaths—seven—the present membership is 236. Those who passed away during the year were S. M. Sener, Esq., A. F. Hostetter, Esq., D. H. Bausman, H.

L. Raub, Miss Eliza J. Diller, Dr. Thomas Ellmaker and F. A. Demuth.

The Secretary takes much pleasure in referring to the splendid work accomplished during the year by the acting librarian, Miss Lottie M. Bausman, in cataloguing all the books, pamphlets, and other belongings of the society. Our library to-day is in better condition than at any time in the history of the society, and thanks are due Miss Bausman for the earnest and laborious work she has performed. If the Secretary may be permitted to make a suggestion, there should be a case provided in which to properly display some of the valuable curios in our possession. This case should be placed in our assembly room, where it would prove attractive to both members and the public. It would no doubt be the means also of a number of persons contributing other valuable curios to the society.

With the hope that the year just opened will be equally fruitful of good things for our organization, I conclude my report.

Signed,

C. B. HOLLINGER,
Secretary.

ANNUAL REPORT OF LIBRARIAN.

Lancaster, Jan. 5, 1912.

The Library of the Lancaster County Historical Society has during the year been reorganized and has been established according to the Decimal (Dewey) Classification. The contents of books, magazines, pamphlets, "cuts," manuscripts, curios, maps, newspaper files and pictures have been sorted, arranged, placed, accessioned and classified, conforming with their various requirements. The work occasioned along these lines has been completed with the books and "cuts," but there remains some good material among the magazines and pamphlets which, after proper arrangement, can be added to the bound volumes of the library. A title index and an author index has also been finished and this will make any book easily accessible. The manuscripts have not been given heretofore the attention and care due material of that order, hence it is proposed this year to put them into a condition that papers of such value will have a proper setting. There are many good volumes among the newspapers in the possession of this Society, some of them being rare on account of their age, dating back one hundred years and more. These have recently been placed so as to be available for use at any time. With the curios, maps and pictures little can be done at present. A case is necessary for the disposition of the curios, and the maps and pictures need space. In fact, more shelving is needed for the classified books, more shelving for the unclassified books, more room for the magazines and pamphlets, all of which means that the library is ready for larger quarters. If the friends of the Society continue to remember it as generously as they have been doing, an increased amount of shelf room will be more than necessary. At the close of the year 1911 the number of books in the library registered:

Bound volumes	2,171
Added during the year.....	198

Of these:

By gift	150
By purchase	14
Bound by Society	34

Of the "cuts" of illustrations in the various "Papers" there are—number of subjects, 109; number of pieces, 117. The exchanges number thirty-five and go to thirteen different States. The requests for the Society's "Papers" from public institutions and private individuals have been of a number to be both surprising and encouraging.

(45)

The money received from the Society,	
September 20th	\$ 5.00
November 15th	<u>25.00</u>
 Total	\$30.00

has been expended as follows:

For drayage	\$.75
For cleaning room	1.55
For paste30
For stamps15
For expressage	4.50
To Presbyterian Historical Society.....	<u>1.00</u>
 Balance on hand	\$.30

LOTTIE M. BAUSMAN,
Assistant Librarian.

ANNUAL REPORT OF THE TREASURER.

Report of the financial condition of the Lancaster County Historical Society for the year ending December 31, 1911:

January 1, 1910, balance on hand.....	\$316.06
Appropriation from county.....	200.00
Amount received for admission fees and dues.....	249.00
Amount received from sale of pamphlets.....	32.00

Amounts paid by the Treasurer for which orders
were regularly drawn on him by the President
and Secretary and are herewith submitted:

Mr. Chas. T. Steigerwalt, Librarian.....	\$ 25.00
Miss Lottie Bausman, Assistant Librarian....	66.00
Printing and stationery.....	216.35
Mailing and dixing pamphlets.....	71.64
Postage	20.00
Rent for three years, to October, 1912.....	75.00
Books and book-binding	44.55
New shelving and repairs.....	58.73
State Federation dues.....	2.00
Janitress	5.00
Balance on hand, December 31, 1911.....	213.79

\$797.06 \$797.06

In addition to the above, the Treasurer also submits two certificates of deposit, for \$173.10 and \$26, respectively, bearing interest at the rate of four per cent. per annum.

REPORT OF THE AUDITORS.

To President and Members of the Lancaster County Historical Society:

The undersigned Auditors appointed to audit the accounts of A. K. Hostetter, Treasurer of your Society, respectfully report that we have this day examined the books, accounts and vouchers of said Treasurer and found them correct as stated therein and the balance to be two hundred and thirteen and 79-100 dollars (\$213.79).

Dated, January 24, 1912.

In addition to the above balance, the Treasurer has in possession two certificates of deposit; the one for \$173.10, and the other for \$26.00; total of \$199.10 in certificates.

D. F. MAGEE,
MARTHA B. CLARK,
JOHN L. SUMMY,
Auditors.

PAPERS READ

BEFORE THE

LANCASTER COUNTY HISTORICAL SOCIETY

FRIDAY, FEBRUARY 2, 1912.

"History herself, as seen in her own workshop."

THE ELSER HOMESTEAD AND FAMILY HISTORY.

MINUTES OF THE FEBRUARY MEETING.

VOL. XVI. NO. 2.

PRICE TWENTY-FIVE CENTS PER COPY.

LANCASTER, PA.
1912.



The Elser Homestead and Family History.	By Frank E.
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THE ELSER HOMESTEAD AND FAMILY HISTORY.

The Elser homestead, better known as Elser's saw mill, is located on Middle Creek, in Clay township, about one-half mile southeast of the village of Clay. The original tract contained 104 acres of limestone land, while the tract at present contains 96 acres and 80 perches. This farm was once the camping grounds of the Indians. On a recent visit by the writer to the farm, the spots where the wigwams stood, their happy hunting grounds, and where the medicine man pounded or ground the roots for their medicine were pointed out. The last mentioned place is a large limestone rock, just below the bridge which spans the Middle Creek, on the road leading to the Horseshoe turnpike, on which the bowl-shaped cavities, three in number, can be seen.

We will now leave the homestead for a little while and take up for our consideration the history of the family.

The Elser Family.

Peter Elser, the first ancestor, whose full name we learn from family documents was Johan Peter Elser, was the son of Hans Adam and Mary Margaretha Elser, daughter of Frederick and Mary Barbara Hager, and a native of Russheim, Germany. It appears that the father, Hans Adam Elser, died in the Fatherland, and that some time after his death the widow with her children decided to come to America. At this time her son, Peter, was past the age of sixteen years. As

all male immigrants having reached that age were required to subscribe to an oath of allegiance, we, accordingly, find his name on the official records of the State.

Among the list of passengers on board the good ship "Ann," Capt. John Spurrier, master, which arrived in port at Philadelphia on September 28, 1849, from Rotterdam, Holland, we find the names of Henry Mock and Peter Elser, and, of course, his mother and three sisters, but whether as Mrs. Mock or Mrs. Elser we do not know, for the reason that the names of the women are not given in the ship's register. The entire party located in the ancient Warwick settlement, of which the village of Brickerville was about the center. Here was formed one of the earliest Lutheran congregations in the present limits of the county of Lancaster, and which was known as the Warwick Church, now known as Emmanuel's.

We learn from existing documents of an agreement, or contract, of one Henrich Mock, of Warwick township, Lancaster county, and his wife, which sets forth that he (Mock) agrees to accept and provide for her children left under her care by her late husband, Hans Adam Elser, as his own. The children mentioned are Christina, Peter, Barbara and Eve. This document is dated April 28, 1753.

From the above we infer that the widow, Elser, married Henry Mock soon after their arrival in America.

Christina Elser, Peter's sister, was born July 13, 1729; died June 17, 1779. On November 25, 1754, she was united in marriage with George Michael Eichelberger, born September 29, 1733, and died January 22, 1789. The ceremony was performed by Rev. Casper Stoever. They located in Warwick, now Clay township, on the farm at present owned by John F. Seibert.

November 8, 1758, George Stober and Eva Elser were married by Rev. Stoever. They located in Cocalico township, near Schoeneck.

Tradition says that Barbara Elser, sister to Peter, was married to a Mr. Wolfert.

We will now take up for consideration the son, Peter Elser, who now also realized that it was not well for man to be alone, for we find him taking unto himself a wife five years before he became a subject to King George the Third of England. His bride was Anna Margaret, daughter of Rev. John Casper Stoever, and the marriage took place November 16, 1760, the ceremony being performed by her father. His wife was born August 3, 1738. Peter Elser was granted his naturalization papers October 15, 1765, the papers being dated at Philadelphia. Soon after his marriage he acquired some land and became a thrifty farmer and influential citizen of the province. He also operated a saw-mill and hemp-rolling mill. He died in 1789, leaving a will which can be seen at the Court House here. The children born to this union were as follows: John, Adam, George, Peter, Christian, Johannes, Michael and Margaretta. Adam, the first son, died soon after attaining his majority. George, the second son, left the home-stead in the beginning of the year 1789, and located at Hanover, York county, where he, in the same year, married Catharine Summers, the oldest of a family of twenty-three children. In the year 1806 he migrated to the State of Ohio, locating in Mahoning county, near the present town of New Springfield. His father-in-law had preceded him four years previous. He had five sons, as follows: Jacob, born in 1802, and died at the age of eighty-five years; John, who died at

the age of eighty-three years; George, who died at the age of eighty-nine years; Peter, not quite so old; and Samuel, who died single. His descendants are numerous, and are located in the States of Ohio, Indiana, Iowa and California.

Peter, the third son, held forth at the homestead, became a prosperous farmer and a highly-respected citizen.

Johannes was born February 18, 1791, and died September 20, 1870. He was married to Elizabeth Kimmel, daughter of Jacob Kimmel, who died December 25, 1851. Soon after his marriage he resided in the vicinity of Graver's, now Metzler's, mill, near Ephrata. A little later he bought the farm known as the "Johannes Elser farm," now owned by Zach Forry, near the village of Clay, where he was engaged in the hotel and store business and farming. In the year 1833 he was appointed Justice of the Peace. It was here that the Durlach postoffice was established in the year 1840, with his son, Harrison, as postmaster. In politics Mr. Elser was a staunch Democrat, serving for a number of years as a member of the County Committee.

The Elsers were followers of the Lutheran faith, and were prominently identified with the Warwick, now Emmanuel's, Church of Brickerville. Peter Elser served as trustee from 1769 to 1772. Peter Elser, Jr., also took a keen interest in the affairs of the church. Among the list of subscribers to the erection of the Emmanuel's Church, which was erected in 1805 and 1807, appearing in the treasurer's book of the building committee, is Mr. Elser's name. He heads the list with 60 pounds. In the same book also appears the following entry: "1807, May 11, Peter Elser presented a nice log, sawed same to lath, and

delivered same to be used at the new church." Samuel Elser was one of the pillars, serving as a member of the church council from early life until the time of his death.

The Homestead.

It appears that on January 3, 1738, a warrant was issued to one Michael Kitch, for this tract, but Kitch not complying with the terms of the warrant, the land was surveyed March 13, 1749, for Martin Weidtman, and April 26, 1750, a patent for the same was granted Michael Shank, who, on April 13, 1750, conveyed the same to Henry Mock, who, now being settled in his new home, at once set to work clearing the land and otherwise improving it. Whether a house had been erected prior to his coming, or if he erected one, or whether it was of log or stone, I will not venture to say. But I know for a fact that one had been erected prior to any of these on the premises at the present day. Its site, as pointed out to the writer, was about midway between the present farm house and barn, a little south of where a large tobacco shed now stands.

Henry Mock and wife April 20, 1761, conveyed the farm to Peter Elser. The house standing near the tail race and adjoining the saw-mill was erected by him in the year 1770. It is a one and a-half story limestone structure.

This house was occupied as a dwelling house until about twenty years ago. Since that time it has been used as a storage house. The last one to reside therein was Mrs. Hannah O. Mellinger, of Brickerville, a great-granddaughter of Peter Elser. It is also this house which the writer claims as his birthplace, the event having taken place nearly two score

and six years ago. The masonry of this building is still in good condition.

The farm was then transferred to his sons. The joint ownership was, however, of short duration, as George sold his undivided one-half interest to his brother, Peter, by deed dated August 10, 1789, and George then started out to seek his fortune. Peter, now being sole owner, proceeded to make still further improvements to the premises. The farmhouse was erected by him, tradition says, in 1803, and the date stone was placed in position four years later. It reads: "Built by Peter Elser in 1807." The building is a limestone structure, 30 by 38 feet, two stories high.

All the buildings enumerated are standing to-day, are in good condition, and bid fair to withstand the elements for another century.

Daniel Graybill, by his indenture, bearing date April 1, 1814, conveyed to Peter Elser a tract of mountain land, containing 36 acres and 149 perches and allowance. The tract is situated in Elizabeth township. A patent for the same was granted Mr. Elser under date of January 30, 1844. This tract is still known as "Elser's Orchard," and, though now divided into smaller tracts, is still, with one exception, owned by some of the descendants.

Peter Elser left a will by the terms of which the farm passed to his son, Samuel, and which, under successful management, became very productive. Up to this time the farmers, in order to market their products, had to haul them by wagon to the larger towns. It was on this farm that the writer for the first time saw a "Conestoga wagon."

Samuel Elser died intestate, and the farm was bought by his son, John O., in 1880, who continued at farming and

also made some improvements. The homestead, after having been in the Elser family for a period of 134 years, passed into the hands of strangers. Caroline and Mary A. Barnett, as per deed dated December 14, 1895, recorded in the Recorder's office at Lancaster, in Deed Book E, volume 15, page 407, became the owners.

The Old Cider Mill.

The farm was now rented, and, as a consequence, many changes have been wrought to the place. Our story would not be complete if we should fail to make mention of the old cider mill and press which stood midway between the saw-mill and barn. This mill was kept busy from early morning until late at night during cider-making season.

The mill was wiped out of existence about fourteen years ago. The present owner of the farm is H. H. Moore, of Lancaster, and it is tenanted by Daniel Bookmyer.

The Saw Mill.

It is with regret that I am not able to give a date when the saw-mill was erected. Family tradition says that Henry Mock built the first one a little to the east of the present one. The building is about 56 feet long, 14 feet wide, and 8 feet high to the square. The carriage is twenty-seven feet long, and logs twenty-five feet long and four feet in diameter could be sawed thereon.

The Hemp Rolling Mill.

The building was about twenty feet square, and two stories high, the first being of limestone and the second of frame, and stood on the east side of the penstock. When the building was erected I will not venture to say, but tradition says it was erected by Peter

Elser, Sr. An extension was built to the penstock from which the water was supplied to run the water wheel, which was of the undershot type, four feet wide and twelve feet in diameter. The water wheel shaft extended well into the first story of the building, which, by means of wooden cogwheels, was connected to an upright shaft, extending to the ceiling of the second floor, or projecting into a box securely fastened to a cross beam, thus holding the shaft in position. A spindle was attached to the main shaft, on which a conical-shaped stone, whose dimensions were sixteen inches at the small end, thirty-eight inches at the base, its altitude twenty-eight inches, and approximate weight sixteen hundred pounds, revolved on its axis, on a platform which was raised about three feet above the level of the floor, so as to be more convenient for the operator. The hemp was placed on this platform, under the revolving stone, which crushed the fiber. The hemp had to be occasionally turned, or shaken, the same as wheat or oats when threshed with horses.

This was the first process of the many ones through which the hemp had to go before it was ready to be woven into cloth, which was mostly used for grain bags, chaffbags and ropes. Hemp and flax culture was extensively carried on by the early settlers, and, this being the only mill in this part of the country, it had a large patronage. About the year 1882 John O. Elser remodeled the mill, whereby the speed was trebled, and the operator was enabled to move the carriage backward by merely pressing a lever. Further changes were made by Joseph Barnett, he discarding the old-fashioned water wheel and substituting a turbine wheel. The mill had been in operation for a

period of about 150 years, but for the past two years it has not been in running order, and before long it will be a thing of the past.

It ceased to operate about the year 1846. In later years a jig saw and a turning lathe were installed by John O. and Peter O. Elser, sons of Samuel Elser, but, it not proving a profitable venture, the building was demolished by John O. Elser, about the year 1890.

Now nothing but the stone used in the mill remains as a mute reminder of a once thriving industry.

Military Record.

Among those serving from Lancaster county during the Revolutionary period we note the following:

Peter Elser, served in Capt. John Feathers' company, under command of Col. John Huber, in the years 1778 and '79. (Pa. Archives, series V, Vol. vii, pages 874 and 897).

Geo. Weachter, was a member of Capt. Michael Oberly's company, March 21, 1781, and December 10, 1781. (Pa. Archives, V series, Vol. vii, pages 244 and 254). Mr. Weachter was the father-in-law of Peter Elser, Jr.

Michael Oberlin, Capt. November 1, 1782, John Huber Sub. Lieut., also March 21, 1781. (Pa. Archives, V series, Vol. vii, p. 308 and 243).

Michael Oberlie (Oberlin), was the grandfather of Catharine, wife of Samuel Elser.

Minutes of February Meeting.

Lancaster, Pa., Feb. 2, 1912.

The Lancaster County Historical Society met in regular monthly session this evening, with President Steinman in the chair. Miss Clark acted as temporary secretary.

The librarian, Miss Bausman, presented the following monthly report:

Magazines and Pamphlets—Annals of Iowa; American Catholic Historical Society for December, 1911; American Philosophical Society for October-December, 1911; The Penn-Germania for January; Linden Hall Echo (two numbers); International Conciliation; Mitteilungen; Bulletins from New York State Museum, Carnegie Library, Pittsburgh, and New York Public Library; two post-card views of Lancaster, from D. B. Landis; an old-fashioned valentine, from Miss Catharine Herr; Annual Report of the Smithsonian Institution for 1910 (bound volume).

Miss Beulah L. Laverty and Bernard J. Myers, Esq., were elected to membership.

The committee appointed to look after the insurance of the society's library, etc., reported through Mr. Magee. The committee made a careful inventory and valuation of all the books, curios and belongings of the society, and they summed up to \$4,100. Insurance to the amount of \$3,500 was taken out, the premium being \$12.24. The committee made duplicate copies of the inventory and appraisement for the use of the librarian, secretary and treasurer.

The selection of the place and time for the lecture of Dr. Griffis on the Sullivan Expedition was left in the hands of the committee for action.

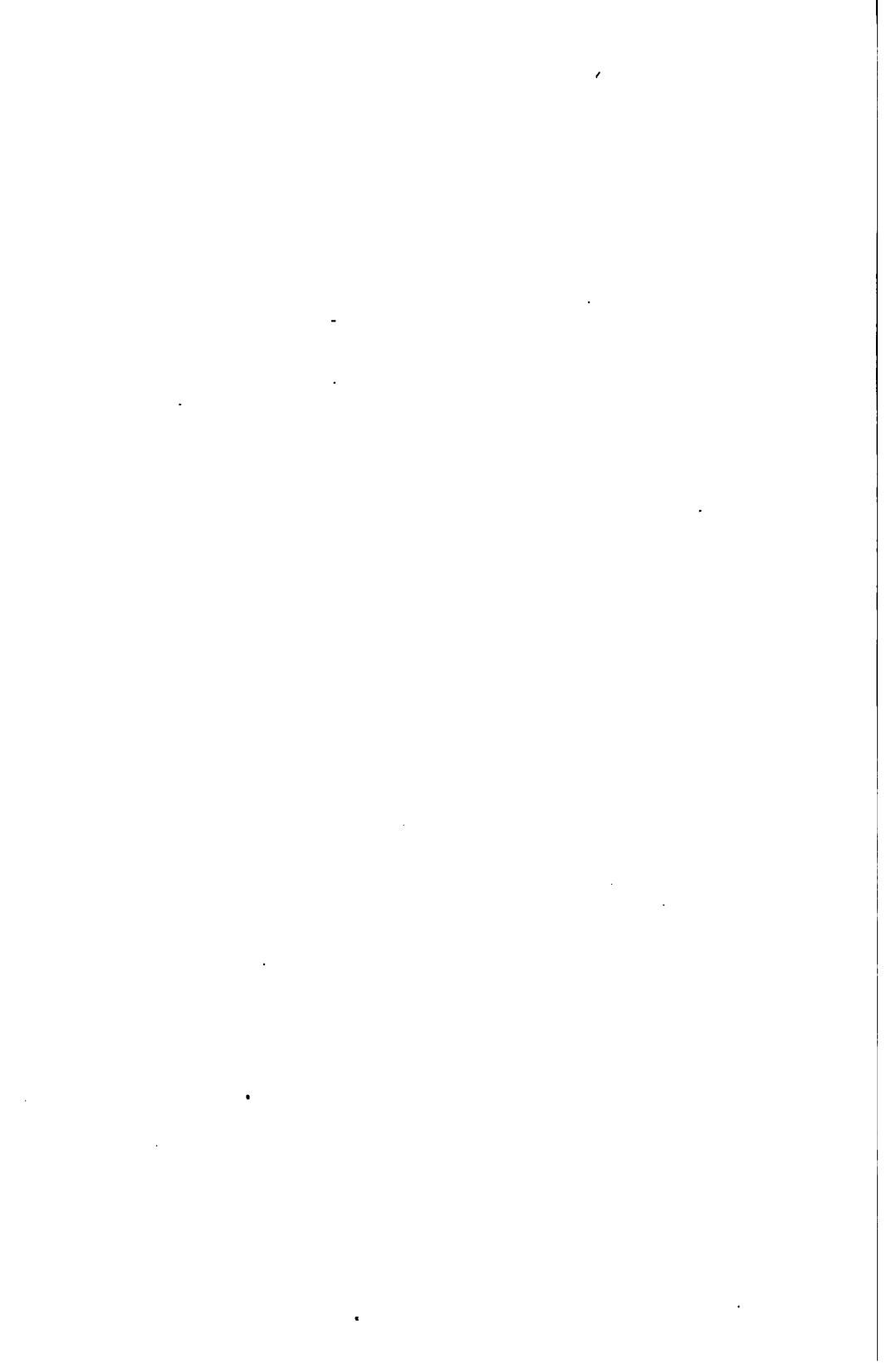
On motion, the use of the library was extended to those High School pupils who are preparing essays for the D. A. R. contest.

The paper of the evening was read by Frank E. Schnerer, of Lititz, his subject being the "Elser Homestead and Family History." It was a most entertaining sketch of a family that took an active part in the early career of that section of the county embraced in Clay township and the description of the old homestead, the saw mill, hemp mill and cider mill was very interesting.

A discussion of the paper followed, participated in by Mr. Magee, Mr. Hostetter and others, the speakers telling of the early weaving industry as brought out by Mr. Schnerer. Mr. Hostetter referred to the old fulling mill owned by the Zooks in Cocalico, which turned out excellent cloth, and Mr. Magee told of the customs in weaving flax during his boyhood days in Virginia.

The thanks of the society were extended to Mr. Schnerer for his valuable paper.

Previous to the meeting of the society the newly-elected executive committee met and organized by the election of Mr. A. K. Hostetter as chairman and Miss Martha B. Clark as secretary.



PAPERS READ

BEFORE THE

LANCASTER COUNTY HISTORICAL SOCIETY

FRIDAY, MARCH 8, 1912.

"History herself, as seen in her own workshop."

AN ITALIAN ARTIST IN OLD LANCASTER

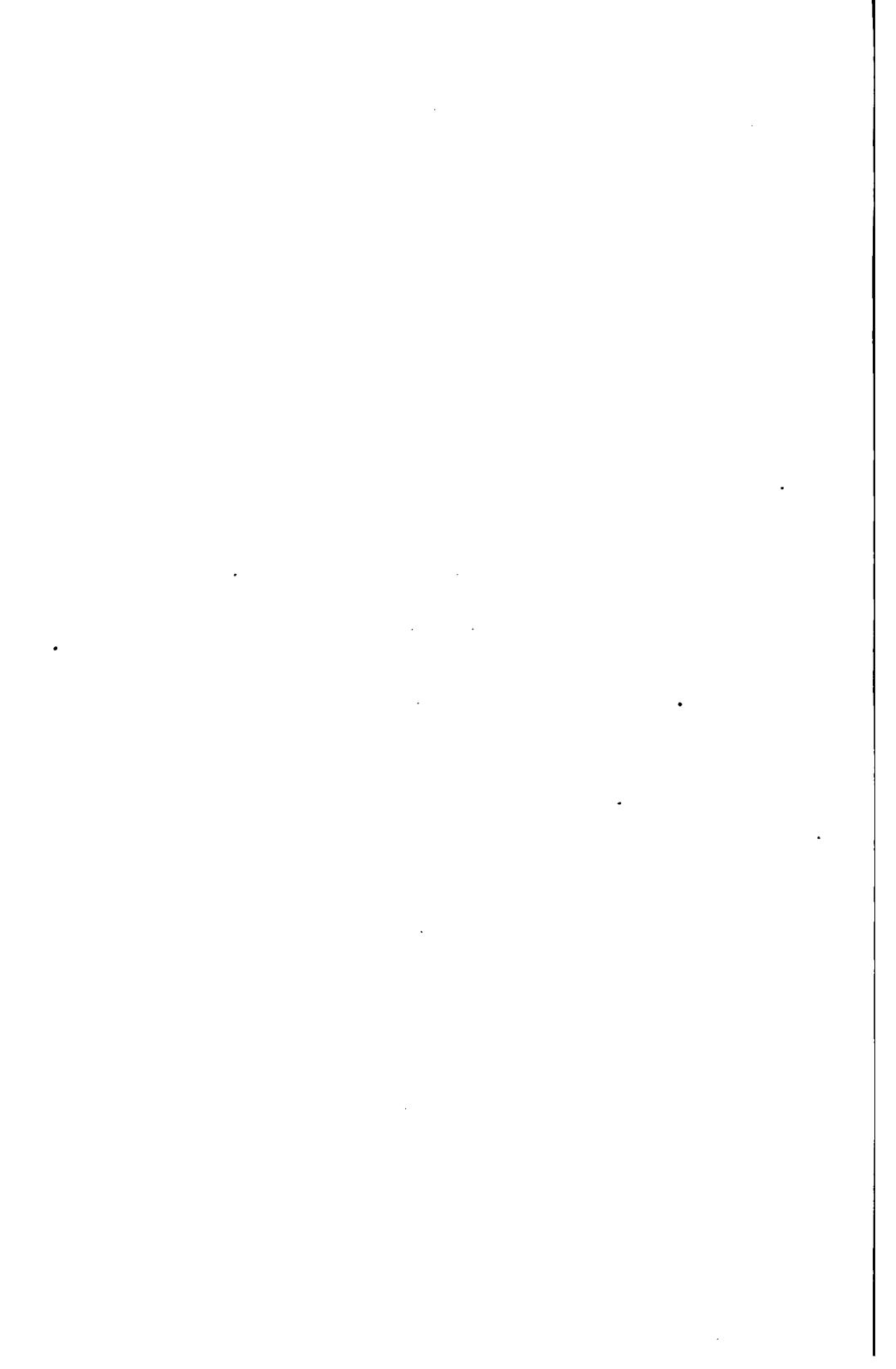
MINUTES OF THE MARCH MEETING

VOL. XVI. NO. 3.

PRICE TWENTY-FIVE CENTS PER COPY.

LANCASTER, PA.
1912.

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AN ITALIAN ARTIST IN OLD LANCASTER.

(LUIGI PERSICO—1820)

With all of its many distinctions Lancaster has never been notable for lavish patronage of the fine arts. It has neither a public gallery nor private collection of famous and meritorious paintings or attractive sculpture. It would be difficult to find even a single great work in any one of the thousands of homes in this city and country which have the characteristics of culture, taste and refinement. This is somewhat due to the fact that wealth has never centered here; and no pre-eminent artist has ever sprung from or been nurtured in this community—albeit names like Grosh, Eichholz, Armstrong, Steele, delineator of Shakespearean characters, and Brown, the incomparable miniaturist, Landis, Beck, Reingruber, Floyd, Nevin and others have had far more than merely local appreciation and popularity; not to recall Benjamin West's earlier sojourn; Sully's relations with Lancaster through his distinguished pupil, and the prolific work of Isaac L. Williams, who had Lancaster kinsfolk as well as patrons.

Nevertheless, there has always

been a very general appreciation of the aesthetic here; a popular knowledge, too, of what is meritorious in the various phases of the fine arts, and a prevailing liberal culture of taste for the beautiful. While there has been a steady development in architecture and landscape gardening, the interiors of the houses and homes in this locality show a progressive and very definite advance in decoration, the collection and display of engravings, etchings, paintings and the plastic arts.

Every generation of Lancaster people, I think, has manifested liberal patronage of portraiture; and, while the modern arts of the daguerreotype and photograph largely superseded or rather supplemented the painter's method of transmitting through time the lineaments of the loved and lost and of the honored dead, miniature and portrait painting and the silhouette, through nearly two centuries of this town's history, have always had exemplars here.

I am disposed to think no form of historical activity and art culture could be more profitably exercised at some early period than a practical study of the evolution of portraiture in Lancaster, accompanied by a popular collection and exhibition of the numberless miniatures and portraits which adorn the households of this city and county, and whose study and history would make such an admirable entertainment and valuable contribution to local art and literature.

If, for example, the co-operation of the Historical Society and the Iris Club, working through a joint committee representing both could be secured to embody in the annals of the one and to display on the walls of the other the portrait history of the families and personages who

have been perpetuated by the various artists working here from time to time, through the generations, I feel confident a most popular and instructive result would follow.

This idea was suggested, and its possibilities were brought into mind, by accidentally running across the report of the debate in the United States Senate in 1836, the last year of Jackson's Administration, when the award of a monumental work in front of the Capitol building, in Washington, to a particular Italian sculptor, was undoubtedly secured to him by reason of his residence for some years in Lancaster, nearly a century ago, and to his popularity in social circles here. Indeed, most of the earlier art works in this locality and other parts of New America were executed by Italians. In the "Lancaster Journal," August 19, 1796, it was advertised that "Mr. Peticolas paints miniatures. He completes a good likeness in two days, with not more than three hours' sitting, and asks no pay unless the likeness is acknowledged to be just."

When you visit Washington you may take a passing look at a group of sculpture on the east front of the Capitol, called by some handbooks "The Discovery," and by others known as "Columbus"—and, indeed, ridiculed by some supercilious art critics as the representation of a bowler about to "start the ball rolling." If later you get beside the great bronze doors, which are indisputably one of the best features of that splendid palace of all the arts, you will note two classic marble statues, one on either side, sometimes called "War" and "Peace," at other times, and by some authorities, called "Mars" and "Ceres." Thereby hangs a tale—indeed two tales.

Persico's Work on the Capitol.

Just how Luigi Persico, an Italian sculptor from Naples, secured a commission under John Quincy Adams' administration to furnish these latter two statues to the Federal Government and Capitol, I do not know; and, for the immediate purposes of this paper, it is irrelevant to inquire. Enough to note here that in a period when American sculpture had scarcely taken form, and the limit of its expression was the crude bust, only foreigners (and chiefly Italians) entered into artistic competition for anything like a complete statue or a group of sculpture. The last official act of the younger Adams, as President, was his execution of a contract with Persico, to execute these two statues for the east front of the Capitol, authorized by the appropriation bill of March 3, 1829. Each of them cost \$12,000, and the change in their location from the front to the spaces under the cornice must have been five or six years later, since it was only in 1835 that the appropriation was made to place them in the niches they now occupy. The art critics generally say they are admirable for grace and dignity of pose, strength in modeling and appropriateness. "Mars," or "War," to the left of the great central bronze doors, is panoplied in Roman mail, with sword and shield. "Ceres," or "Peace," on the right, is a woman, bearing the fruitful olive branch and ripe cluster of grapes, personification of peace. Ten years before Congress had passed this bill and the President approved the appropriation Persico was a resident of Lancaster city for some years. He was apparently well and favorably known in society and among the professional men of our town, albeit I have found no notice of him in the

contemporary local prints or histories. The official attestation of his Lancaster residence appears in the report of the Senatorial debate to which I have heretofore referred, on April 28, 1836.

A Senatorial Debate.

In those days there were Senatorial giants; and they were wrestling with momentous questions of internal and foreign policy which then vexed political parties and divided different sections of the country. It is cheerful to recall a Congressional discussion that involved more attractive topics than tariffs and treaties, battles with red Indians and wars upon United States banks. About the time Persico's statues, designed for the Capitol exterior, were transferred to the niches in the outer wall that have held them for three-quarters of a century, there was a project pending to complete the ornaments of the east front of the Capitol by giving some sculptor another commission to execute two new groups for the outside, to the left and right of the broad steps that now lead down toward the magnificent Congressional Library building. James Buchanan, then a United States Senator from Pennsylvania, and who for a long time had been a citizen of Lancaster, moved in the Senate to take up the resolution directing the Committee on Finance to inquire into the expediency of contracting with Luigi Persico for these groups. Preston, of South Carolina, who represented a constituency with no little art culture, favored the general idea of fitly ornamenting the Capitol, but doubted whether the Finance Committee was the appropriate body to take up the subject; and did not want the selection of an artist limit-

ed to one name. Other Senators expressed the idea that the subject fell within the scope of the Library Committee rather than of the Committee on Finance,

John C. Calhoun was then in the Senate, senior member from South Carolina; and those who have been wont to think of him as an unsentimental publicist, fixed only on ideas of disunion and nullification, will find in his contribution to the debate a Southern suggestion of "protection to home industry." He thought Congressmen "ought to reserve objects of this description for native artists; one of whom was at that time in Europe, at the head of his profession." At the solicitation of the mover, he would not make any opposition to the resolution now. "Let it go," said he, "to the committee, and let them report on it," and should their report be unfavorable he would then have an opportunity of expressing his views further on the subject. Mr. Persico he agreed, was a gentleman of talents, and would no doubt do justice to the subject; but the Government had but little patronage of the kind, and he thought they owed it to native artists to reserve it for them. Calhoun's reference to America's then leading sculptor was, of course, to Horatio Greenough, from whose hand came the first marble group executed by an American; and who, like Crawford, Powers and Story, not only recognized the necessity of studying abroad, but he and they "waited many years and endured keen disappointments before they received popular recognition in America."

Mr. Buchanan in reply paid a high compliment to Preston as an art critic; but, at that early day, he

recognized a condition confronted him, and if the House resolution, carrying the necessary appropriation, did not get to the Finance Committee at once, the whole matter would fall and fail. Then ensued what must have been to aching and waiting artists a painful parliamentary wrangle over the precedences and preferences of Congressional committees; but Mr. Preston drove deeper home the suggestion that native American art should be encouraged. "He had the highest opinion of the talents and excellence of Mr. Persico as an artist; but some of our own artists had obtained, very deservedly, great celebrity. One of them, Mr. Greenough, was soon expected home, and it might be deemed proper to give him an opportunity of exercising his talents on the contemplated work. He thought that some competition might be advantageously excited—that some little collision of mind among men of genius and taste might result in the adoption of a design more appropriate than that suggested by Mr. Persico; but of this he could not pretend to judge. The reference of such matters to persons of competent skill and acknowledged taste was necessary to prevent their being burdened with works unworthy of the nation. Their public halls had been disgraced with exhibitions purporting to be of the fine arts, utterly offensive to the public taste, absurd in design, and wretched in execution. He would vote to authorize the President of the United States to contract for suitable ornaments to complete the east front of the Capitol, instead of directing the Committee on Finance to inquire, etc."

Persico in Lancaster.

It was then the debate attained the point of more immediate local interest to us; and Mr. Buchanan's remarks are entitled to ample report. He said, in substance:

"No man living, sir, is willing to extend more encouragement to native talent than I am. Wherever it can fairly be brought into competition with that of foreign growth, it ought to be preferred. I am no connoisseur in sculpture, but I know that it requires immense labor, intimate knowledge of drawing, and years of experience to execute a classical or historical figure.

"There is as much difference between the artist who forms a bust, and him who executes a group of statuary, as there is between a mere portrait painter and a Michael Angelo. It is the very lowest grade of art—the commencement of the study of the profession. No gentleman, whatever may be his natural genius, who has proceeded no further than the execution of a bust, and the taking of a striking likeness, is fit to be employed in ornamenting the eastern front of our Capitol.

"It may be asked (and I answer the question now) why I feel this interest in Mr. Persico? It is from motives of private friendship, in consistence with the public good. He came to the town in which I reside in 1819, merely as a portrait painter, and for the purpose of acquiring a knowledge of the English language. His genius and taste were soon discovered, and in his society I have passed many agreeable and instructive hours. He left us without a single enemy. He is not a native, but he intends to spend his days among us, for he loves liberty with all the en-

thusiasm of genius. He is devoted to the institutions of this country.

"When I next saw him, it was in New York, where his talents as a sculptor had begun to attract much attention. I asked him why he had concealed his knowledge of sculpture to his friends in Lancaster, and he replied, evincing the modesty which always accompanies true merit, that there were so many foreigners in this country who pretended to what they were not entitled that he had determined not to speak of his knowledge of this art until he should have an opportunity of displaying it by his works. He was subsequently employed by this Government at a salary of \$1,500 a year to ornament the tympanum of the eastern front of the Capitol. How he succeeded, let the universal approbation which his efforts have received decide.

"After he had completed this work, I presented a resolution to the House of Representatives, of which I was then a member, similar to the one I have now offered. He was employed; and, though I pretend to no taste in the fine arts, yet I know that others, who are competent judges, as well as myself, have been delighted with the results of his labors, and admired the industry and genius with which they were accomplished.

"The hope of identifying his talents with the Capitol of the Union has been the subject of his thoughts by day, and his dreams by night. Most keenly and deeply, therefore, would he feel, if the Senate of the United States should refuse to entertain a mere rseolution of inquiry.

"Any one, whether a man of taste or not, cannot but be struck with the model of one of the groups which he has completed. It represents the

great Discoverer when he first bounded with ecstasy upon the shore; all his toils and perils past, presenting a hemisphere to the astonished world, with the name of America inscribed upon it. Whilst he is thus standing upon the shore, a female savage, with awe and wonder depicted in her countenance, is gazing upon him. This is one of the happiest, noblest, grandest conceptions of genius. It is worthy of the subject. I hope every Senator will examine the models for himself. I hazard the assertion that, if ever this work shall be finished, according to the model, it would command in Europe five times the amount which it will cost in this country. I believe, however, from the enthusiasm of the artist, that he would rather have this work of his placed on the blocking of the Capitol, if he should receive from the Government no more than a mere subsistence while engaged in its execution, than to realize a fortune from it in Europe.

"If the Senator from South Carolina desires it, let him offer a separate resolution in favor of any other artist. He shall receive my vote. I should feel indebted to him, however, if he would suffer mine to take the usual direction without any amendment."

Mr. Preston said the gentleman from Pennsylvania was mistaken if he imagined for a moment that what he said was in reference to a special competition between Mr. Persico and any other artist. He should very much regret if Mr. Persico himself thought he had said anything invidious to him. That body was not fitted to discuss these matters, as was evident from the manner in which the names of individual artists had been

brought forward. He knew that he himself was not competent to decide on them. There was, to be sure, as the gentleman from Pennsylvania observed, every difference between the execution of a correct likeness and the execution of a grand historical or allegorical subject; but he would observe en passant that he who copied nature most correctly in the execution of a likeness would be the most apt to succeed in the execution of a work of greater importance. By referring the decision in this matter to the President, he would most probably before deciding consult with gentlemen upon whose taste and judgment every one would be willing to rely. Washington Allston, of Boston, was one on whom he would entirely rely; and if he would say that the design of Mr. Persico was worthy of the object for which it was intended, he would be satisfied that after generations would speak of the work with the same admiration that we speak of the works of Michael Angelo. Mr. P., after referring in terms of disapprobation to the works in the rotunda of the Capitol, and particularly to the statue of Mr. Jefferson, which had got there by some means or other per fas, aut nefas, said that he concurred with his colleagues in wishing to reserve such works for native artists, if competent ones could be found; but if not, as expense should be no object, he would be willing to send to Thorwaldsen for a suitable work. He would rather (he said) have one such statue as that of Washington by Canova, which had been destroyed in the conflagration of the State House at Raleigh, North Carolina, than all the trash that cumbered and disgraced the walls of the rotunda. He wished it to be distinctly under-

stood that in all he said nothing was disparaging to Mr. Persico, whose talents were acknowledged on all hands. All he wished was that the decision of the matter should be left to the proper department of the Government, without saying that this particular design should be executed, or this particular artist employed, to the exclusion of all others. He, therefore, renewed his motion.

Mr. Clay said the Senator from South Carolina regarded this as a more serious matter than he could. When he heard the remarks of that Senator, from the manner in which he had exhibited his taste and knowledge of the art of sculpture, he felt as if he wished the whole matter submitted to him exclusively. Mr. Persico was well known as a superior artist, and Mr. Greenough was already employed by the Government to do an important work. To refer it to the President was a mere shifting of the responsibility from Congress to the President. If a good painter could be a good judge of sculpture, he believed there were several of them on the Committee of Finance. But really he thought there was too much importance attached to this matter; and if the President should refuse to take the responsibility of contracting for these groups, it would then be time enough for them to take it upon themselves.

Mr. Calhoun was of the opinion that they should reserve such matters for native artists, many of whom were highly distinguished. The very fact being known that they had such works in reservation for native talent would have a powerful influence in stimulating their exertions to attain excellence in their professions.

After a few remarks from Mr.

Davis, Mr. Clayton said, that whenever Mr. Greenough, or any native artist, should present himself with such a design as that presented by Mr. Persico, he would most cheerfully vote to send it to a committee for consideration. He did not consider the voting for this resolution as voting to contract for the group of statues; it was only a resolution of inquiry, and he would, therefore, vote for it.

The question was then taken on Mr. Preston's amendment, which was rejected; after which Mr. Buchanan's resolution was agreed to.

Awarded the Commission.

The outcome of the whole matter was that Persico got the contract—or, rather, to speak from the artistic point of view—the commission—to execute the Columbus group. The struggle, however, did not end with his champion's successful reference of the matter to the Finance Committee. I recently looked over that portion of Mr. Buchanan's voluminous correspondence which is still carefully preserved in the fire-proof departments of the Pennsylvania Historical Society, and there are many evidences of the Italian painter sculptor's gratitude to Mr. Buchanan. It appears that his Lancaster friend of old times secured thirty-eight of his colleagues in the Senate to join him in recommending Persico to President Jackson's favor. Other interests intervened, however, and for nearly a year the issue was doubtful. Persico, apprehensive of losing both statues, writes one time that he would be quite content to accept the commission for one group, and let the other be undertaken by Thorwaldsen, the great Dane, then rising into the

world's favorable view. But to lose both, Persico felt, would be most distressing after the trouble the contest had caused him and the overwhelming Senatorial recommendation he had received. Finally he writes exultingly, under date of March 31, 1837, that the President had ordered the Secretary of State to contract with him for the Columbus group; and from Philadelphia, April 10, 1837, he communicates to Mr. Buchanan, at Lancaster, his intention to leave for Italy the end of the month to begin his work; and he expresses the hope of seeing Mr. Buchanan before he sails.

Every commission of that character in that day was executed abroad; and just as Persico set out for his native country to begin his group, Hiram Powers, soon to become the second of America's great sculptors, made his first journey to Italy to study his art. He was somewhat Greenough's junior, but he preceded Story, Simms, Mills and Crawford. No American sculptor had by that time attained anything like the fame of Copley, West, Allston and Stuart in painting—the sculptor's art longer lingered. Greenough received the commission for the companion group on the east front. This was awarded to him partly because of the popular feeling for the encouragement of native genius, and somewhat owing to the favorable reports of Greenough's heroic sitting figure of Washington, on which he was then engaged in Florence. This statue was later erected in front of the Capitol, and if Persico's Columbus has been ridiculed, even severer things have been said of the pseudo-classic and half-nude effigy of the Father of the Country, who, to some

carping critics, has seemed to say: "Here is my sword, my clothes are 'n the Patent Office yonder."

Some years were required to complete Persico's work, and it was erected in 1844. The central figure is that of Columbus triumphantly holding aloft in his hand the globe. By his side cowers an Indian girl, awed at the sight of the white man. The artist copied the armor from that still preserved in Genoa, Italy—one of the many authentic suits which Columbus wore when he discovered America; and the head and face was taken from an acknowledged portrait. Greenough's group was not completed until 1851. It is entitled "The Rescue," and it tells the story of a frontiersman saving his wife and children from massacre at the hands of an Indian warrior. While these statues were projected to cost only \$8,000 each, the Government expended \$56,000 on them before their completion. Capitol work even in that early day sometimes overran expectations.

Beyond the furnishing of his last Capitol commission I have no trace of Persico. A brief notice of him and his work appears in Nagler's "Neues allgemeines Künstler-Lexicon," München, 1841, Vol. II., p. 131. It refers to him as a sculptor at Naples, one of the celebrated artists who graced several churches and palaces of Italy with his works.

The Champneys Correspondence.

Mr. Buchanan's mention, in the Congressional debate, of Persico's residence in Lancaster for some years, presumably about 1820, set me to searching for some trace of it. Although, as said before, I found nothing in the local prints, nor in the official records, nor trace of his work here or in Harrisburg, you and I are

much indebted to Mr. B. C. Atlee for some interesting letters to his grandfather, the late Hon. Benjamin Champneys, from Persico, showing how devoted he was to Lancaster and to his friends in this city. Mr. Champneys was not only a professional contemporary of Mr. Buchanan, but they were then close political and personal friends. Indeed, they so long continued such that when, in 1845, Buchanan anticipated appointment by President Polk as Secretary of State, he picked out Champneys as his favorite to succeed him as United States Senator. Early in 1829 Persico seems to have gone to Harrisburg, likely to find sitters and patronage at the then new State Capital. Strange as it may seem to some of its present people, Harrisburg was then a place of much less importance than Lancaster—and, despite its present excess of population, some of our vain townsmen think the relation is not even now reversed. It is manifest from the first of the Champneys letters that our Italian artist had left his heart in Lancaster; for, as early as February 20, 1820, he writes to his good friend here in this pensive strain:

"My dear Sir—

"I am giving you the strongest proof of my esteem, making you acquainted with the most interesting object of my life.

"You will find a letter here inclosed which is open, and after having perused it, you will be so kind as to seal it, and to endeavor of giving it to the servant of that family; enjoining him to give it to her when She is alone, having received it from Harrisburg with such a request, without mentioning name.

"I leave to the care of your friendship that business, and I recommend you Secrecy.

"I do not know if I will succeed, but it was for me impossible to be silent of it.

"You will find also my likeness that I promise you, and I request you my dear sir, do not give it to anybody.

"I hope you are enjoying good health, and that I will be better, of what I am now, in order to be always ready to every order of my good friend.

"Yours for ever,
"PERSICO.

"Mr. B. Champneys,

"Lancaster.

"Harrisburg, the 20th Feb. 1820."

What stirring days of tender romance and pathos to be sure those were in old Lancaster! Mind ye, the first winter's snow had just then fallen on the fresh-made grave of young Anne C. Coleman, Buchanan's betrothed, ruthlessly separated from him by giddy gossip and parental severity. Who was the fair one to whose sacred confidence the foreign artist commended Champneys? Can no trace of that old-time romance be found?

Mr. Champneys' reply must have brought some solace to our sighing swain. For a week later he writes again thus:

"My dear Sir:—

"I did believe myself unhappy in America, but I have a friend. Why have I been so late acquainted with you? I regret the lost time of my dwelling in Lancaster, before your acquaintance. You possess all the qualities requiring in true friendship. How obliging you are! How generous, and careful! From every line of

your letter flows something so delicious that has comforted me like a dropping morning due for an arid plant. How happy I am in having you for a friend!

"Your observation about the letter I have trusted you are very reasonable. I agree perfectly with your advise, in leaving it to the Post-office.

"As you believe that the greatest faults in that letter are caused from misplaced words, I wish to leave it as it is, in order to assure her that it is my composition.

"From the issue of that letter depend on seeing again Lancaster, but by all means returning from my journey in the interior of this country, I will have the pleasure to see you again in the neighborhood of Lancaster before I leave America.

"Your for ever friend,

"L. PERSICO.

"Mr. B. Champney,

"Lancaster.

"Harrisburg, 27th, 1820.

"I pray you tell me something about W. Bead."

Then things seemed to take a more serious turn. Whether the object of his adoration here was fickle, or he suffered only that discomfort which every well-ordered person must feel —even by temporary change of residence from Lancaster to Harrisburg —does not distinctly appear. But Persico was surely blue when he wrote this:

"My dear Sir:—

"This is the first day, after having received yours, that I am able to write you. My dear friend, I have been very sick.

"I thank you for the feeling you nurse for my prosperity, but I am afraid that your conclusions were not erroneous.

"In order to assure us endeavour to ask Mr. Bead if he has received any letter from me, without mentioning him that we are in relation.

"I have not yet received any letter.

"Why do you ask me if I forgive you for your conjecture? Ah you do not know how I ~~know~~ you! I know from whence comes your suspicion, it from friendship spring.

"I beg pardon for a so incorrect letter I sent to you, but believe me for ever your friend,

"L. PERSICO.

"Mr. B. Champney,
Harrisburg 15th March, 1820."

If hope deferred maketh the heart sick, either there must have been slow mails to and from Harrisburg in that day, or the Lancastrian maid who still had his affections was torturing him with suspense. Lover-like, "sighing like furnace," Persico finds occasion to inquire about the subject of his solicitude in a casual letter of introduction with which he sends a Harrisburg lawyer to Lancaster:

"Dear Friend:

"I profit of the favorable opportunity in remembering me to you by the way of Mr. Forster who is going to Lancaster.

"I know not what to attribute your Silence to, I hope you are in good health, and that only your business has detered you from writing to me.

"I am in great expect to hear from you since some time.

"Let me know Something about what interests me so much in Lancaster from which I have received no letter.

"Believe me always the same your

"L. PERSICO.

"B. Champney, esqr.
"Harrisburg 9th May, 1820.

"P. S. The deliverer of this is one of my best friends in this place. I recommend him to you as a gentleman, being a very respectable attorney in Harrisburg.

"Excuse my bad writing, because in a haste."

A Literary Junta.

Manifestly Lancaster had at that time among its young lawyers and others the very profitable and now too much disused institution of a debating society. Its membership and character may be gleaned from Persico's reply to what was manifestly an interesting and newsy letter from Mr. Champneys. Under date of May 25, 1820, he writes, still from Harrisburg:

"Harrisburg, 25th May, 1820.

"My Dear Sir:—

"Never apprehend that I may forget mine Champney, all the extend of land and waters that might divide us cannot succeed to do it, altho' it is acknowledged that distance has always been followed by oblivion.

"Your definition about Love does not agree with my Situation; but it is very correct in general. My passion derives from the contemplation of the qualities which adorn my Divinity, consequently I am like Petrarch, I please myself in Solitude, and nature does not appear gloomy to my eyes; but as my Soul is continually charmed by the remembrance of her who possesses both the keys of my heart, I find new beauties in the creation. Believe me, I have never been in my life so sensible as I am now, every thing affects me, and it appears to me that if I had been more fortunate with my address I should have been intoxicated with contentment, and consequently Stunned my Senses.

"I am very much indebted to you for your goodness in informing me of the last question debated in our private Society, viz—'Ought the interest of money to be regulated by law.'

"Unfortunately you have been placed on the right side of the question, I would rather wish to see you on the affirmative of it, in order to observe whether your wit and talents could find any reason strong enough as to sustain your task, for I believe there is none, because no law can impel on the free will of the mind. Lending has originated from necessity. Misers whose trade is lending money are very well acquainted with this truth, and when they are asked for money there is no rate which can satisfy their thirst and the established rate by law being dictated by humanity would never agree with their passion, consequently the poor necessitous having need of money is obliged to agree with them.

"The rate of interest it is established by law, but very few follow it.

"Continue to inform me of the other debates, and believe me for ever yours,

"PERSICO.

"Mr. Champney, Lancaster."

It requires little imagination to conceive what that early junta of choice literary and professional spirits meant to the little Lancaster of nearly a century ago. At this distance, one can easily believe it held the potencies of unnumbered like organizations which have risen, flourished and become extinct since; and of Chiosophic and Historical Societies, Iris and Hamilton Clubs, that are still happily with us. Young Ben Champneys, be it remembered, who was to become the Democratic Rep-

representative and Judge, Senator, Attorney General of the Commonwealth and again Republican Representative and Senator, was, at the time Persico made him his confidante, scarcely twenty years of age—though he had been already two years at the Bar. His eminent professional and official career justified all the hopes of his precocious youth. His close and intimate friend and Persico's patron, James Buchanan, though scarcely thirty years of age, and only eight years at the Lancaster Bar, within that brief period had not only become a member of the House of Representatives at Harrisburg, but four years after his admission to the Bar, and in his twenty-sixth year of age, he had alone successfully defended Walter Franklin—then President Judge here—and his associates on articles of impeachment before the Senate; in the year 1820 he was elected to Congress, and in 1821 he had a professional income which exceeded in purchasing power the net figures of any single income at the Lancaster Bar to-day. Amos Ellmaker, who was also later Attorney General of Pennsylvania and a nominee for Vice President of the United States, father of the late Counsellor Nathaniel and Dr. Thomas Ellmaker, was then only eleven years at the bar; and yet he had such commanding position that he gave parental advice to Buchanan when the heartbreak of that rising statesman's first and only love threatened to unbalance, if not to overwhelm, him. Nine years earlier there had been admitted here Molton C. Rogers, destined to become Secretary of the Commonwealth, a Justice of the Supreme Court of Pennsylvania, and celibate ancestor of an illustrious line; and here also sought admission John Bannister Gibson, whose

fame as the Great Chief Justice of our State is the heritage of every lawyer who practices between Westminster and California. He was sprung from that hardy stock whose sign of the "Hickory Tree Tavern" swung across East King street when it was a narrow mud road through a bushy swamp. Reah Frazer, destined soon after to be a leader of the local bar, had not yet begun his law studies, but his father, William Clark Frazer, had been a practitioner here for nearly twenty years. George B. Porter, later Governor of Michigan, who built the house owned now by the Iris Club—father of the brilliant and gifted Humes Porter, who one day was highest Federal officer left in Washington—in the absence of the President and all his Cabinet—and who died in Harrisburg after living for a time at the Lancaster county public home—was a member of the local Bar in the days of which I am telling. Jasper Slaymaker had his law office in a bay window overlooking Centre Square. It was called "Solomon's Temple," and there the men "blades" of the town resorted at noon daily to gossip and take "a dish of tea"—even as they have been wont for three generations successively at Hubley's, Reigart's and the Hamilton Club to mingle their meridional wit and soda. Samuel Parke, whose special pleading later was the terror of Thaddeus Stevens, was just getting ready for admission. John R. Montgomery, esteemed by his students as the most gifted lawyer of his generation, and who died in the County Insane Asylum, was yet a law student and likewise Washington Hopkins and Emanuel C. Reigart. The leader of the Bar was James Hopkins, and one of its brightest ornaments was his brilliant pupil, William Jenkins,

who was then in the fourth of his six successive three-year terms as prosecuting attorney of Lancaster county, a tenure even exceeded in years by his own son, Richard, later District Attorney in Camden, N. J. I can fancy that any group of congenial literary spirits in Lancaster of that day, however small, must have included Dr. Frederick Augustus Muhlenberg, its most popular physician, a man likewise of education, religious, political and business affairs, and then a close friend of Buchanan. Dr. Henry Carpenter, who lived to be the last medical adviser of both Stevens and Buchanan, was being born while Persico was here. Dr. John L. Atlee, first, was just starting on that marvellous and brilliant professional career which stretched over sixty-three years of Lancaster's history. His preceptor, Dr. Samuel Humes, was in the vigor of an active practice, one of the choice social spirits of the town, the repository of some secrets and even a few scandals. Dentistry was then unknown, though Lancaster was destined to later carry it to the Courts of France and raise it to profit and eminence in London.

The scholarly Endress filled the pulpit of Old Trinity. Father Hoffmeier was shepherd of the Reformed flock, midway in his long pastorate; its church aisles were laid in brick, and no stove warmed the edifice. Father Keenan was just beginning his more than half century at St. Mary's. In the Episcopal parish the ardent and saintly young Muhlenberg was in the flush of a co-rectorship which was later to be "sicklied o'er with the pale cast" of another hapless love affair in the Coleman household; and, under the rectorship of Rev. Joseph Clarkson the old stone edifice of St.

James' was being replaced by the present brick structure. At the same time a like change was being completed by the Moravians on West Orange street. Rev. Sample was just at the end of a forty-year Presbyterian pastorate, signalized by enlargement and improvement of the church building, at East Orange and Cherry.

Jacob Eichholtz was setting out on that career as a portrait painter which was to bring him some fortune and more fame to him and to Lancaster; he was getting from \$25 to \$30 apiece from the Mayers, the Jenkinses and the Colemans, the Hubleys, Graeffs and Shippens, the Hoffs, Porters and Humeses, for pictures now worth \$500, if extant. In the old days of the artistic armorers, masters like Michael Angelo, Titian and Cellini, Durer and Holbein, furnished designs of battle harness for horse and mail for warrior bold. Thus was "beauty made the bride of use." Like them, like Benjamin West, in his early period, and as Paul Potter, throughout his career, Eichholtz was not averse to painting a tavern sign or lettering a tradesman's transparency; and, while Persico was hunting subjects here for miniature portraits, Eichholtz was getting as much as \$35 for painting "a standard for the City Guard"—more than he received for any single portrait until years afterward.

Outside Landis' Museum, on North Queen street, there later hung a somewhat glaring copy of Sir Thomas Lawrence's, representative of John Philip Kemble as "Rolla" in the play of "Pizarro." It is doubtful whether Getz or Armstrong—both of local fame—painted this picture, which is stored in J. Augustus Beck's garret in Harrisburg. Indeed, there are some who think it was the handiwork of

Peter Lehn Grosh, the old artist of Petersburg, this county, who certainly painted the Commodore Lawrence tavern sign that swung across the Manheim turnpike, in that village, aforetime. Grosh—of whom I shall have more to say to you sometime—died in 1859, and is buried in a private burying ground along the Reading and Columbia Railroad.

When Persico was here, Lancaster's most eminent soldier of the Revolution, General Hand, had slept a dreamless sleep in the Episcopal graveyard for nearly twenty years, though he died considerably younger than I now am; and our most famous hero of the Civil War, General John F. Reynolds, was born in this same year of 1820.

John Passmore was then filling the new office of Mayor, the city having been incorporated only two years before. The Court House was in Centre Square; the county jail and workhouse within what are now the walls of Fulton Opera House, and the only market house was the open archways under the Masonic lodge room, where butcher stalls rented for \$15 per year. There were no common schools, water works nor gas; no railroads nor telegraph; no telephones nor elevators; no automobiles and joy rides—or joyless. There were no bridge whist parties nor pink teas; women's clubs or suffragettes; Christian Scientists or faith healers; neither moving pictures nor Sunday supplements—no stenographers, male or female—nor typewriters, animate and inanimate; a charter was just being obtained for the first and unsuccessful Conestoga-Slackwater navigation enterprise.

The gentlemen of Lancaster, in wigs and silver-buckled pumps, flowered waistcoats and ruffled shirtfronts,

had already been buying their cutlery, saddlery and brasses at Steinman's, and filling their snuff boxes at Demuth's for more than fifty years; and for nearly as long a time getting their brandy at Reigart's old wine store, and their spices at Heinrich's. Country farmers were served in the taprooms of Lancaster taverns at deal tables on sanded floors, with choice Madeira in pewter pints. Landis' museum had just opened. Dramatic entertainments and concerts were usually given at the taverns of that day, far more numerous than now, and I suspect that if the debating society, whose doings Champneys reported to Persico, did not meet at the "Red Lion" or "The White Swan," it occasionally sojourned in Leonard Eichholtz's "Bull's Head" or "The Conestoga Waggon." Possibly, though, as Buchanan then owned the "Lancaster County House," that may have been the meeting place. Howe'er it be, these personages and associations of that day bespeak "no mean city," although Lancaster had scarcely 5,000 population. Even without the woman in the case, Persico might be pardoned for getting homesick for the dear old town.

Persico in Philadelphia.

Thenceforth Persico evidently lived for a time in Philadelphia, from which city he writes later to Mr. Champneys, sending thence his brother to Lancaster with this cordial introduction:

"Philadelphia, 16th, A. D. 1820.
"Dear Sir:—

"Having great many proof of your friendship I expect that taking the liberty of presenting you my brother, bearer of this, will not displease you, but will with your usual goodness show to him that I have a friend in Lancaster.

"He has some Mercantile business, and he intends to stay a few weeks in your place. He paints miniatures also. As I told you that he could play the flute, I expect that you will be pleased to play a little with him.

"I did find my trunks at stage office, and you can imagine how glad I was. You will say that to Mr. Attely.

"I need not to express you how dear I hold in heart to spend some time with you and I expect to gratify myself after a week.

"Believe me forever yours,

"L. PERSICO.

"Benjamin Champeny, Esq.,

"Lancaster."

The brother, most likely, was Gennearino Persico, a drawing master and miniature painter, who had a studio at 86 Chestnut street, Philadelphia, in 1822. He also came from Naples, and the only work of his mentioned by Westcott is a chalk drawing of Joseph Bonaparte, made in 1822. In 1823 he contracted an unfortunate marriage with Mrs. Elizabeth Kennedy, the eldest daughter of I. McKnight, cashier of the Branch Bank of Pennsylvania, at Reading, Pa. He was in Philadelphia in March, 1826, a guest at Justice Tilghman Wistar's party. Nagler does not mention Gennearino Persico, the miniature painter, and I have hunted for him in vain in other books; but he was evidently in Philadelphia in 1822-1826, teaching and painting miniatures.

During his residence in Philadelphia, and before he began his first work on the National Capitol, Luigi Persico modelled a colossal head of Lafayette, used as a decoration at the French dinner to Lafayette, at Washington Hall, in Philadelphia, October, 1824. He also modeled busts of Washington and of Dr. Nathaniel

Chapman, of Philadelphia. He is said to have designed the liberty head for the United States coins of 1826; but I am doubtful as to this statement. Mr. Charles Barber, engraver at the Mint, advises me that the design of the 1826 coinage was used upon the half dollars from 1808 to 1839, on the quarter dollar from 1815 to 1839, and on the dime and half-dime from 1809 to 1839. Robert Scott is supposed to have engraved the dies. In the old Mint there was a plaster model bearing the name E. Luigi Persico. It was of a Liberty head that very much resembled the head upon the coins stated above; whether it was furnished the Mint engraver to be copied for the coins mentioned, Mr. Barber has no means of knowing. William Kneass, born in Lancaster in 1781, was appointed engraver of the Mint in 1824, but these dies were made before his time; and, much as I would like to, I cannot indulge the pleasant fancy that Kneass and Persico knew each other in Lancaster, and that their acquaintance here resulted in the adoption of Persico's design for the coinage.

Designed by the Second Adams.

Just how Persico got from Philadelphia to Washington, about 1827, I have not traced; but it is certain he attracted the attention of John Quincy Adams and had the sympathetic support of Mr. Buchanan when the last-named was a Representative from this district. Persico's decoration of the pediment above the central steps on the eastern facade of the Capitol, to which Mr. Buchanan referred in the Senate, was designed by John Quincy Adams himself. The semi-colossal figure in the center represents the "Genius of America." This

work is carved in alto relieveo from durable Virginia sandstone, and it was finished just before the meeting of Congress in 1828. In his diary, Adams makes the following entry for June 30 of that year:

"Overtaken by a storm near the Capitol, and took shelter under one of the arches. Found Mr. Persico, the Italian sculptor there, and went up to view his work at the pediment, of which I furnished him the design. He is now upon the last figure, Hope; and thus far his execution is very satisfactory. His eagle had been indifferent in the drawing; better, but not good, in the model. In the work itself it is the pouncing bird. He called my attention to the anchor; he had, therefore, gone to Commodore Pingey and taken for his model a true anchor of a ship of war; 'And so now,' he said, 'whenever a sailor looks at this pediment he will say, "How exact the anchor is!"' He said he would paint the scales in the hand of Justice White; they must be painted to prevent them taking the rain, making verdigris, and dropping it upon the stone figures."

In an extract from a letter written June 22, 1825, by Bullfinch, then the architect of the Capitol, he says:

"Our work at the Capitol proceeds but slowly, owing to the delay of contractors in delivering the large blocks for columns. We have received only 4 this season, which are raised into their places, and must have 7 more before the much talked of Pediment can be commenced. With respect to the ornament proposed to decorate this, the artists in general feel very much disappointed; about 30 persons presented 36 designs, some well and others badly executed, but none answering the President's idea of a suitable decoration for a legislative

building. He disclaimed all wish to exhibit triumphal cars and emblems of victory, and all allusion to heathen mythology, and thought that the duties of the Nation or of Legislators should be impressed in an obvious and intelligible manner. After several attempts, the following has been agreed upon: a figure of America occupies the centre, her right arm resting on the shield inscribed "U. S. A.," supported by an altar or pedestal bearing the inscription, July 4, 1776, her left hand pointing to the figure of Justice, who, with unveiled face, is viewing the scales, and the right hand presenting an open scroll inscribed Constitution, March 4, 1789; on the left of the principal figure is the eagle, and a figure of Hope resting on her anchor, with face and right hand uplifted—the whole intended to convey that while we cultivate Justice we may hope for success. The figures are bold, of 9 feet in height, and gracefully drawn by Mr. Persico, an Italian artist. It is intended that an appropriate inscription shall explain the meaning and moral to dull comprehensions."

Hazleton's "National Capitol," which prints these interesting extracts, also notes that the cost of this work to the government, though the design of the President was gratuitous, was \$15,000. Soon after its completion, a part of the arm of the figure of Justice, together with the Constitution, fell from the action of frost to the steps of the portico, and was shattered into fragments.

While Persico was at this work he evidently moved in the select social circles at the National Capital. Mrs. Margaret Bayard Smith, in her very readable "First Forty Years of Washington Society," speaks of meeting

Persico at a wedding reception, where the bride was such a ravishing beauty that the English Minister "seemed as if he could eat her up; and if eyes could have eaten he would have devoured her." Persico she records, more politely, though quite as loyally, "begged permission of her father to take her bust which he says is faultless, perfectly classical." The lady's maiden name was Williams; with characteristic indifference the woman historian forgets to tell us whom she married, although she found him "a handsome and pleasing young man." Whether Persico realized his desire to perpetuate this "mould of form" I do not know.

I also find traces of his social position in a letter from him to Mr. Stanberry, on the eve of packing up to go to Italy to execute his commission. He found a book loaned to him by Miss Augusta Stanberry, which he returns with a polite apology for his delay—a laudable custom that modern book borrowers too often honor only in the breach.

In connection with the fidelity with which Persico seems to have always wrought, and the especially patriotic enthusiasm he had for portraying his immortal and now sainted fellow-countryman, the "Discoverer," it is to be noticed that in the wide plaza in front of the magnificent new Union Station, in Washington, there is now being erected and will be unveiled in May an imposing and costly Columbus memorial, of elaborate design.

Immortality of Genius.

On the occasion of a recent visit to Washington I had the opportunity to verify the descriptions I have cited of Persico's work on the National Capitol. Brief as was his residence

in Lancaster, and fragmentary as our memories of him are, it gratified local historical pride to observe that of the five great sculptures which occupy the most conspicuous places in the very centre and forefront of that splendid architectural pile, four are the work of one whom our town claimed as a resident and who was patronized by its people of an earlier day.

It is somewhat to the nation's discredit—not to the artist's—that time and exposure, neglect and vandalism after long years have mutilated in a degree the grace and beauty of his work. On close inspection Ceres presents a rueful aspect—her eyelids chipped, both hands broken off and her luscious bunch of grapes crushed and wineless at her feet. The blade of the short sword in the hand of the God of War is broken, and he grasps only the hilt, while the missing tip of his marble nose mars his Roman beauty. The material of the Columbus group seems to have been too delicate to stand all the ravages of exposure and the garment that swathes the limbs of the Indian girl has a moth-eaten look. The work of his American compeer has lasted better; it seems to have been wrought in more enduring marble, but I doubt whether, when first erected, it had the exquisite finish of Persico's. Viewed from below the elaborate Adams-Persico group seems to be intact; the lame arm of Justice apparently has been mended with a skill that should satisfy the most exacting and rough-riding censor of the Courts.

The same occasion gave me an opportunity to slightly correct the Bullfinch description of the pediment which I have quoted. The scroll in

the right hand of the figure personifying America is not inscribed "Constitution, March 4, 1789," as he and some of the guide books say. The inscription is "Constitution, 17 September, 1787"—the date of signing the Federal charter; not the time it became effective. Historical societies must be accurate, even if guide books are not.

If it be complained that this all too protracted and discursive sketch has little of real local interest, let it be pleaded in extenuation that no phase of our early history is alien to the scope of this society's work; the best purpose of this study may be to stimulate inquiry into other historical remains, of this notable artist's residence here and of his work during his stay, and perchance other local art productions of that period. Further of his correspondence may be elicited and some of his work may be called out from chambers where it has hung too long neglected. Even if all other trace of him be lost, his luckless love for one of the belles and beauties of 1820 of "the town we live in" may serve to inspire some gifted genius who is yet to bring forth that long-tarrying romance of old Lancaster. Who knows but when that (to be) greatest historic event of our local experience—the celebration of our municipal centennial in 1918—shall stir the hearts of our proud county's 200,000 people, as the youthful Chatterton brought out of the Rowleyan chests of St. Mary Radcliffe the legends of old Bristol, some inglorious Milton, playing in the streets to-day, a

"Whining school boy, with his satchel
And shining morning face, creeping
like snail
Unwillingly to school,"

shall exhume from Lancaster's richness of romance the story of how Persico loved and lost; or tell in tuneful measures how thenceafter, all through life, he carried in his heart the memory of that Lancaster "divinity" with whose charm, like Petrarch, he "pleased himself in solitude" at Harrisburg—until even in that mephitic atmosphere "nature did not appear altogether gloomy" to the eyes of his sick soul! Who can doubt that, after and because of that episode in his residence here, his hand, like that which

"Rounded Peter's dome,
And groined the aisles of ancient
Rome,
Wrought with a sad sincerity."

Who will gainsay that, in all his later work, his fancy saw her as when there

"Smiled upon Praxiteles
The Phryne whom he loved."

For through all time it has been true that

"The world uncertain comes and goes,"
"The lover rooted stays."

THE VINTAGE
ALLEGHENY VALLEY

Minutes of the March Meeting

Lancaster, Pa., March 8, 1912.

The regular monthly meeting of the Lancaster County Historical Society was held this evening, having been postponed from the first Friday evening of the month.

President Steinman presided, and the attendance of members and visitors was unusually large, the assembly room being completely filled and a number of persons standing.

Miss Bausman, the librarian, reported the following donations during February:

Bound Volumes—General John Sullivan's Indian Expedition, 1779, from Mr. John C. Fiero; twenty-fifth annual report of the Interstate Commerce Commission, 1911; "Cherished Memories of Old Lancaster, Town and Shire," by William Riddle, from Mr. Riddle; History of the Moravian Church in America, from Mr. George Steinman.

Magazines and Pamphlets—Religious Convictions and Character of James Buchanan, by W. U. Hensel, presented by Mr. Hensel; County Government in Colonial North Carolina, from North Carolina Historical Society; Penn Germania for February, 1912; Bulletins of the New York Public Library, Carnegie Library of Pittsburgh, Grand Rapids Public Library for January and February, Enoch Pratt Free Library of Baltimore; twenty-sixth annual report of the Enoch Pratt Free Library; two numbers of International Conciliation; fifteen pamphlets of the "Pro-

ceedings" of the Lancaster County Historical Society, from Miss Hannah Holbrook; photograph, birthday souvenir and poems, from Mr. D. B. Landis; genealogical chart of the descendants of Henry Melchior Muhlenberg, containing over a thousand names, from Yale University Library; Historical Atlas of Lancaster County, 1875, and Atlas of Cumberland County, 1872, from L. B. Bausman.

A vote of thanks was extended the several donors.

The following persons were proposed for membership: George S. Franklin, this city; George H. Rothermel, 343 West King street, this city; C. A. Sauber, 221 South Queen street, this city; J. G. Rush, West Willow; Dr. J. M. Baum, Ephrata, and M. G. Weaver, New Holland.

A letter from the Woman's Club of Columbia, calling attention to the movement for the placing of a tablet to mark the burning of the Columbia bridge was read and ordered filed.

The paper of the evening was submitted by Mr. W. U. Hensel, who had as his subject, "An Italian Artist in Old Lancaster—Luigi Persico, 1820." It was enjoyed with keen interest by the large audience.

Previous to his paper Mr. Hensel read a poem written by Lloyd Mifflin and suggested by the paper prepared by Mr. F. R. Diffenderffer, and read before the January meeting of the society on "The Conestoga River."

There was a discussion of the paper participated in by Rev. Dr. J. Max Hark, former pastor of the Moravian Church here, now located in Bethlehem, and others. The author was extended a vote of thanks for his excellent production.

Carrying out a suggestion made by Mr. Hensel in his paper, the Historical Society authorized the president to

appoint a committee to act in conjunction with a committee of the Iris Club to plan for a display of the portrait history of the families and personages who have been perpetuated by the various artists working here from time to time. Members of the Iris Club who were present this evening heartily endorsed the idea and the club will take action at its next meeting. The display or exhibition will be held some time next fall.

Adjournment.

PAPERS READ

BEFORE THE

LANCASTER COUNTY HISTORICAL SOCIETY

FRIDAY, APRIL 5, 1912.

"History herself, as seen in her own workshop."

A CLUSTER OF ROSES
POETICAL TRIBUTES TO THE CONESTOGA RIVER
LOCAL ITEMS FROM AN OLD GAZETTE
MINUTES OF THE APRIL MEETING

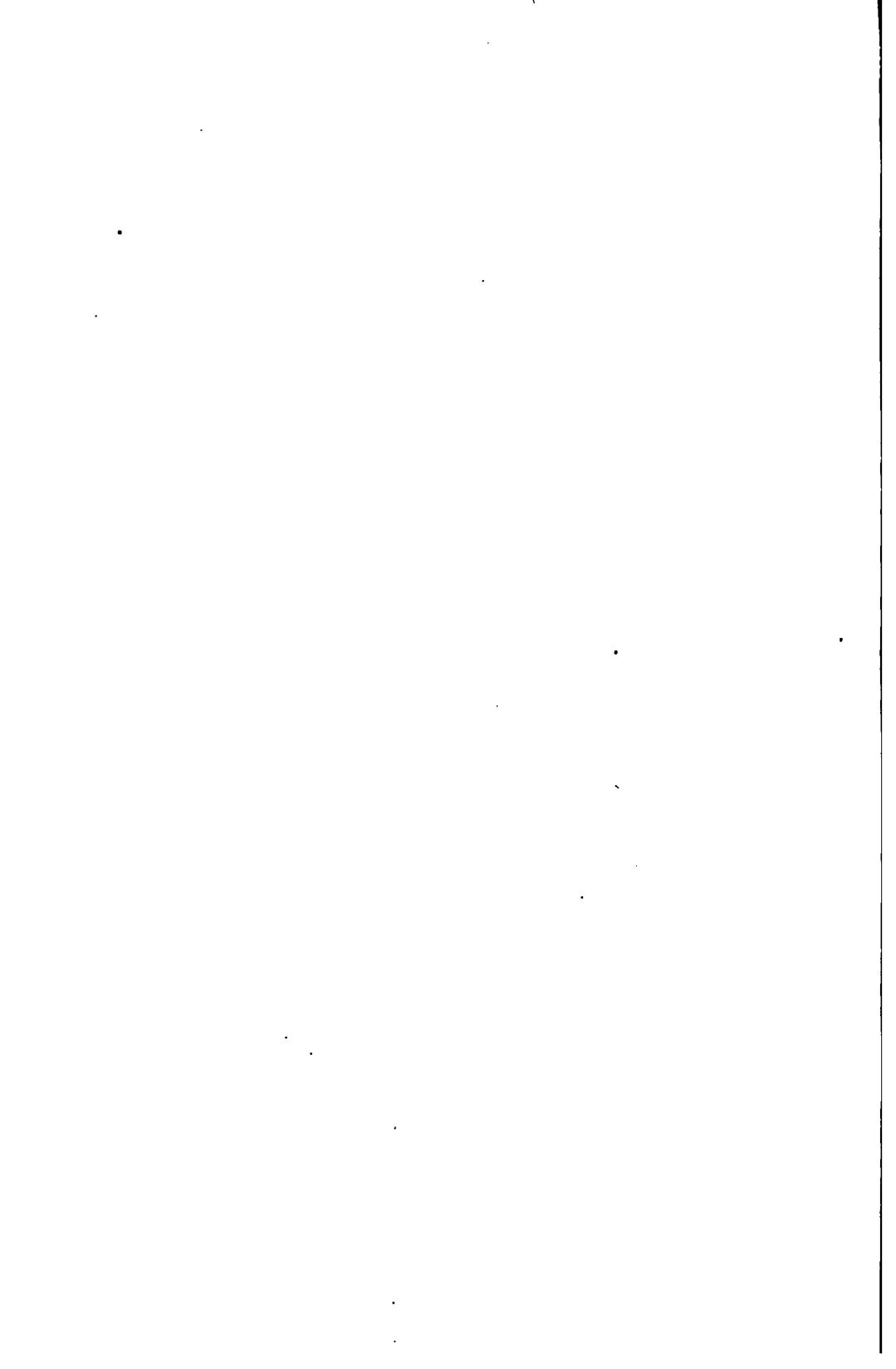
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LANCASTER, PA.
1912.



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A CLUSTER OF ROSES.

Were any of you to take a morning stroll, say to the banks of the little river which winds its tortuous way through the fruitful lands of this, our county, you might go with some definite object in view. It might be your intention to seek the uncertain site of Stephen Atkinson's fulling mill, to visit Rockford, the once beautiful home of Edward Hand, to climb to the summit of Indian Hill, or to cross the bridge with its thrice three arches, which Lloyd Mifflin claims to be in number like the Muses of mythology. Much is there of interest along this peaceful stream of ours, and as yet the story of the Conestoga remains to be written.

But, whatever the chief intent may be, at almost any moment something of unexpected interest may present itself. It may be a joyous, thrilling, bird-song which falls upon your ear; some gayly-hued butterfly which flits across your path some fair, wild flower which meets your eye, and you pluck it, desiring to share the pleasure it gives you with your friends. So it is with the treasures which lie hidden in our records. Like the gold in General Sutton's land, they await their discoverer. And so it was that, delving amid the old deeds at the Court House, in search of other matters, this cluster of roses was found,

and, in the hope that they may please you as much as they did me, they are laid before you this evening. So much by way of preamble.

Nearly two centuries ago, or, to be strictly accurate, 177 years ago, there lived a man in England named John Page. Of him little is known, beyond his name. He was "of Austin Pryors," or "Friars," which, in olden times, had been "a monastery of the Friars Eremitae of St. Augustine, situated on the north side of Broad street, Old London, and founded by Humphrey Bohun, Earl of Hereford and Essex, in 1253 A. D." He is only a name to us, leaving but a passing trace upon our records.

In the Recorder's office, Book B, page 16: To this "John Page, of Austin Pryors, London," on September 17, 1735, there was granted by "John, Thomas and Richard Penn, Esqs., true and absolute Proprietaries and Governours in chief of the province of Pennsylvania, a certain Tract of Land situated on Tulpehocken creek of 5,165 acres, who by their Patent did erect it into a Manor, and named it the Manor of Plumton."

It has been suggested that this name was given on account of the many wild plum trees which grew within the borders of this manor. The deed continues: "Giving all rights save three full and 1-5 parts of all royal mines," "and do give to the said John Page, his heirs and assigns, to erect and constitute within the said Manor a Court Baron with all things whichsoever to a Court Baron do belong, and generally to receive, do, and use all things which to the view of Frank pledge do belong, and to receive all fines, Amorciaments and profits which to a Court Baron do be-

long"** "To be holden by the said John Page and his successors of the said Proprietaries of the Seignory of Winsor in free and common Soccage by Fealty only in Lieu of all other services, yielding and paying to the said Proprietaries, their heirs and successors, one Red Rose on the 24th day of June in every year forever." Patent Book A, vol. 7, p. 264, etc. Philadelphia.

Meantime John Page, gentleman, had, on February 17, 1736, empowered William Allen, William Webb, of Chester county, and Samuel Powell, Jr., merchant of Philadelphia, his attorneys, to act for him, and to sell portions of the manor at the best price to be obtained. Accordingly (B.16) on December 5, 1739, to "Erasmus Buggamier, of the Manor of Plumton," a tract of 216 acres, 45 perches, was sold for £86 10s 6p, subject to the payment every year to John Page, on the 23d of June, of one red rose. This deed was acknowledged before and recorded by Conrad Weiser, Justice of the Peace, July 10, 1742. (B. 21) 120 acres, 58 perches, were sold to George Unrew, subject to the same red rose rental. December 4, 1739. (B. 22) December 4, 1739, 275 acres, for £110 to Frederick Sheffer, and same rental; (B. 37) 52 acres for £21 1s to Conrad Weiser, same date, and same yearly rose rental.

(B.32) 178 acres to Michael Sheffer for £71; (B. 201) 141 acres 146 perches for £56 15s, to Michael Miller and Maria Catharine, his wife, (B. 330) 242 acres for £96 16s to Chris-

*A Court Baron was a Court composed of the tenants of each lord of a manor. It might decide on all real actions arising within the manor, and on personal actions below the value of two pounds, but subject to review by the Court at Westminster.—Chambers' Encyclopaedia.

tian Ruffty; (B. 331), parts to be granted to Peter Feake and Maria Cobelsin; (B. 565) 370 acres for £240, to Conrad Weiser, and in each and every case subject to the payment, "every year and forever," to John Page, Gentleman, the rental of one red rose on the 23d of each June.

What, perhaps, is most interesting is the fact that this precedes by thirty-five years Baron Stiegel's annual rent from Zion Church at Manheim, it having been built in 1779, and this probably is the first instance of such a rental being asked for in Lancaster county.

B. 625, December 5, 1739, recorded March 4, 1748, 120 acres were sold to Peter Feake for the same rental. He had water rights on "Tulpehocken Crook" for an "Oyl Mill," and, B. 625, June first, 1743, John Dieter and Catharine, his wife, sell to the same Peter Feake for £30 land granted to John Dieter by John Page, 263 acres. Feake to pay the same rental of one red rose, but this time on the 11th of each June. Attested by Conrad Weiser and recorded by Benjamin Longenecker.

With this last sale the "Manor of Plumton" or Plumtown, disappeared from our annals. Its later history may possibly be found in that of Berks county. But at the time of which this paper treats the land in question belonged to our own county. Berks was established by act of General Assembly on March 11, 1752. Its western part was taken from Lancaster. It is rather curious that in the list of Pennsylvania manors contained in the archives, there is no mention of Plumton Manor, and the only records concerning it seem to be those in existence in our own Court House.

In 1735 "Ruscombe Manor" was set

aside for the Proprietaries, containing 10,000 acres. Later on, after Berks county was formed, "Cow Pasture Manor," of 3,063 acres, was set aside for them, in 1763, and two years later, in 1765, "Tulpehocken Manor" of 7,510 acres, was granted to Richard Penn. Volume 4, Penn. Archives, 3d series, pp. 3, 4 and 5.

In consideration of the fact that it was always "a red rose" which constituted the rental to be paid, we cannot but wonder what prompted the selection of that particular flower. This much is certain: that, so far as we are concerned, the custom originated in Europe. Could it be possible that the name of our county suggested it, and caused the transplantation of the Red Rose of Lancaster to our borders? And, in our sister and daughter county of York, would the "White Rose" have played the same part? 'Tis only a fancy, yet history enfolds so much of beauty and romance that the idea may merit a passing notice; and with that thought bring to a close the brief paper in which it has been my pleasure and privilege to lay before you a heretofore ungathered cluster of red roses.

Poetical Tributes to the Conestoga River.

Mr. F. R. Diffenderffer's paper, "A Plea for the Conestoga River," read before the Lancaster County Historical Society at the January meeting, seems not only to have struck a popular chord in public sentiment, but also to have called forth several poetical tributes of unusual merit in honor of our beautiful river. At the April meeting of the Executive Committee, the Historical Society's attention was called to these poems, whereupon it was, on motion, decided to place them on permanent record by giving them a place in the regular proceedings of the Society. They are accordingly herewith presented:

To the Conestoga River, near Lancaster, in June.

Within the shadow which the foliage throws
The drowsing cattle by the waters dream;
The white arms of the trees above thee gleam,
And on thy slopes the ripening harvest glows;
From meadows of the hay the fragrance blows
Sweeter than all Arabia!....What a theme
For revery thou art, O pastoral stream,
Idyllic in thy beauty and repose!

Nine arches hath thy Bridge of classic mould—
One for each Muse—clear-mirrored on thy breast;
Amid this quiet of the evening hours
Tranquil thou flowest toward yon waste of gold,
Where, shadowed 'gainst the fulgence of the West,
The stately College lifts her clustered towers.

Suggested by a paper on the Conestoga "River," read before the Lancaster County Historical Society, January 5, 1912, by F. R. Diffenderffer, Litt.D.

The Conestoga River.

Air—"Afton Water."

Let writers exalt in their prose and their rhymes
The classical rivers of other famed climes,
Although I may often submit to their thrall
My own Conestoga is dearer than all.

Serene Conestoga, since first as a child
I looked on thy waters so gentle and mild
They roused in my fancy such love and such lore
As never can weaken till I am no more.

My own Conestoga, my roving afar
Has only more taught me how lovely you are;
Of all the grand rivers revealed to my gaze
There is not another deserving your praise.

Well-loved Conestoga, both guardian and guide,
Why should not I prize you all rivers beside?
You found me my true love, and happy were we
While often we wandered communing with thee.

Flow on, Conestoga, unvex'd through thy course
With Beauty around thee from outlet to source;
May Plenty her smiles on your people increase
Forever rejoicing in Progress and Peace.

Alas, Conestoga, how brief is our day:
We come—and we live—and we soon pass away;
But you, gentle river, forever remain,
The queen of the county secure in your reign.

Farewell, Conestoga, so dear to my heart,
Tho' on my last journey I soon must depart
It cheers me to know that your watch you will keep
Around where I rest in my measureless sleep.

JAMES D. LAW.

"Clovernook," Roxboro,
Philadelphia, Pa.,
February 15, 1912.

Local Items from an Old Gazette.

Two items of local interest were found recently in the Pennsylvania Gazette of 1775. The first relates to Manheim, a place we always associate with the "Red Rose" question, and yet the story of Stiegel's glass manufactory, though not so universally known, is quite as interesting and important. This extract speaks for itself:

"Lancaster, October 21, 1775.

"Notice is hereby given to all persons who have lots in arrears of groundrent for the same, that they pay off and discharge the same on the 10th and 11th days of November next, otherwise they may expect that their lots will be seized by the proprietors of said town. Attendance will be given on the same days, at the house of Jerome Heintzelman, in said town, by the subscribers. They have like-wise for sale, several houses and lots in said town; any person or persons inclining to purchase any of the said houses or lots, may be informed by the terms, by applying as aforesaid. And whereas the subscribers do now carry on the Glass Manufactory in said town, and now have a large quantity of green glass upon hands, they flatter themselves that the gentlemen, merchants, and shopkeepers will favor them with their custom.

"William Bosman, Michael Deffenderfer, Paul Zantzinger, Casper Singer, Frederick Kubn.

"N. B. They will likewise pay Two-pence per pound for broken flint, and a Half-penny per pound for broken green-glass delivered at the Manufactory."

The second item, relating to the Juliana Library, may be of some interest, as there is so little known on that subject.

"Lancaster, September 3, 1775.

"The members of the Juliana Library Company in the Borough of Lancaster, are desired to meet at their Library Room, in the Borough aforesaid, on Friday, the 15th Day of September instant, at three o'Clock in the Afternoon of the same Day, to choose Directors, a Treasurer, and a Librarian, for the Year ensuing, and to make their annual Payments."

"WILLIAM ATLEE, Secretary."

Minutes of April Meeting.

Lancaster, Pa., April 5, 1912.

The regular monthly meeting of the Lancaster County Historical Society was held this evening in the society's room. Mr. F. R. Diffenderffer presided in the absence of the president, Mr. Steinman.

Miss Bausman, the librarian, reported the following donations:

Bound Volumes (17)—"The Spanish Settlements Within the Present Limits of the United States" (1513-1561); 2d volume "The Spanish Settlements Within the Present Limits of the United States—Florida" (1562-1574), by Woodbury Lowery, and presented by the Duchess of Arcos (Virginia Woodbury Lowery Brunetti), sister of the author; 15 volumes from the State Library, which include, besides various reports of the different departments, Laws of Pennsylvania, 1911; School Laws of Pennsylvania, 1911; History of the 61st Regiment, Penna. Volunteers; History of the 52d Regiment, Penna. Volunteers (Luzerne Regiment); History of the 17th Regiment, Penna. Volunteers (Cavalry); History of the 22d Regiment, Penna. Volunteers (Cavalry) and Ringgold Battalion; Colloquial Phrases (Lancaster Imprint) from Dr. R. K. Buehrle.

Magazines and Pamphlets—Proceedings of the Wyoming Historical and Geological Society, two volumes, from the Society; American Catholic Historical Society Records; American Catholic Historical Researches;

The Penn-Germania; Annals of Iowa; Linden Hall Echo (2 numbers); Annual Report of Susquehanna County Historical Society; Bulletins of New York Public Library; Bulletins of Carnegie Library, Pittsburgh; Bulletins of Public Library, Grand Rapids; lot of miscellaneous pamphlets from State Library; pamphlet of Lebanon County Historical Society, containing paper on "Foreign Wars in the United States," by Captain H. M. M. Richards; six almanacs from Miss Lillian M. Roy; bronze replica of the gold medal which was recently presented to Hon. W. U. Hensel by his friends, from Redmond Conyngham, Esq.; sketch of the home in Charleston, S. C., of Dr. David Ramsay, from John Bennett; large number of pamphlets of the Society's own Proceedings from friends; small relic of the battleship Maine, from Mrs. M. N. Robinson.

The usual vote of thanks was tendered the donors.

The following persons were, on motion, elected to membership: George S. Franklin, George H. Rothermel, and C. A. Sauber, this city; J. G. Rush, West Willow; Dr. J. M. Baum, Ephrata, and M. G. Weaver, New Holland. The name of B. Cookman Dunkle, of McCall's Ferry, was proposed for membership.

Under the head of new business Miss Bausman read the following letter:

No. 37 Legare Street,
Charleston, S. C.,
March 23d, 1912.

Miss Lottie M. Bausman, Librarian,
Lancaster Historical Society, Lancaster, Penn.

My dear Miss Bausman: I have for some time past been endeavoring to obtain a negative of the house in

this city formerly occupied by Dr. David Ramsay, in Broad street; but have never had one to please me. One greatest objection being alterations in the house made during the past few years, which materially alter the face of the building. I concluded, therefore, rather than to wait on uncertainty, to make a sketch of the building as it was before repaired and altered, as it was when occupied as a residence by Dr. Ramsay and his daughters, as it was when occupied by the officers of the British army in 1780-3, and as it was when Dr. Ramsay's daughters conducted their famous "Dame School" within its old walls. Having done so, and believing that the drawing gives a very fair presentation of the old house as it must have been in Dr. David Ramsay's day, I forward this sketch to the Lancaster County Historical Society, by mail, to-day, hoping that it may find a place in the collections of that organization, whose monthly reports of proceedings, and research, I read with very genuine interest. Dr. Ramsay, I may add, was slain within a short bow-shot, in plain sight of this house, by the walls of St. Michael's Episcopal Church, on the opposite side of the street, toward the eastern end of Broad street—Dr. Ramsay's residence standing on the north side of the street, just three doors west of State House Square, upon which stood South Carolina's House of Assembly in Provincial times, afterward the State House, long since removed to give way to a more commodious Court-House for Charleston County. It was in State House court-square Langdon Cheves had his law office when a young practitioner in Charleston, immediately around the corner from the Ramsay residence, and there he achieved sud-

den and brilliant success, exceeding in his annual income the earning capacity of even the most eminent men who there practiced before him in the Province and State. It would give me the greatest pleasure, if any member of the Lancaster County Historical Society, having such a kodak negative, would be so kind as to enable me to obtain a picture of Langdon Cheves' residence near Lancaster, "Abbeville."

Trusting my sketch will reach your hands intact, and with continued great interest in your Society's work, permit me to remain,

Very truly yours,
JOHN BENNETT.

The sketch of the Ramsay house will prove a most valuable addition to the society's collection, and a special vote of thanks was extended the donor. The picture is the work of Mr. Bennett, and it shows the true artistic attention to detail.

A letter from D. R. Long, chairman of the memorial committee of the Strasburg High School Alumni Association, was read. It conveyed to the society an invitation to participate in the exercises incident to the unveiling of a tablet to mark the birthplace in Strasburg of Thomas H. Burrowes. The invitation was accepted, and, on motion, the following committee was appointed to attend the unveiling exercises: Mrs. A. K. Hostetter, Miss Martha Bowman, Miss Lottie M. Bausman, D. B. Landis and H. Frank Eshleman, Esq.

The paper of the evening was submitted by Mrs. M. N. Robinson, who had as her subject "A Cluster of Roses." It was while delving through records at the Court House that she unearthed this historic "find"—a deed, dated just 177 years ago, which

conveyed from the Penns to one John Page a tract of land along the "Tulpe-hoccon" creek, in what was then Lancaster county, and on this tract was erected the "Manor of Plumton." Portions of this land were sold from time to time subject to the payment "every year to John Page on the 23d of June of one red rose." These deeds antedate by thirty-five years Baron Stiegel's annual rental from Zion Church, at Manheim, and show probably the first instance of such a rental being asked for in Lancaster county. Mrs. Robinson wove around the old deeds a most interesting narrative that had the added value of being on a subject never before touched by our historians.

A vote of thanks was extended the essayist.

Adjourned.

PAPERS READ

BEFORE THE

LANCASTER COUNTY HISTORICAL SOCIETY

FRIDAY, MAY 3, 1912.

“History herself, as seen in her own workshop.”

HENRY SANGMEISTER, THE EPHRATA
CHRONICLER

AFTERMATH SUPPLEMENTARY TO HISTORY OF
CHRISTIANA RIOT, 1851

WILLIAM TRENT

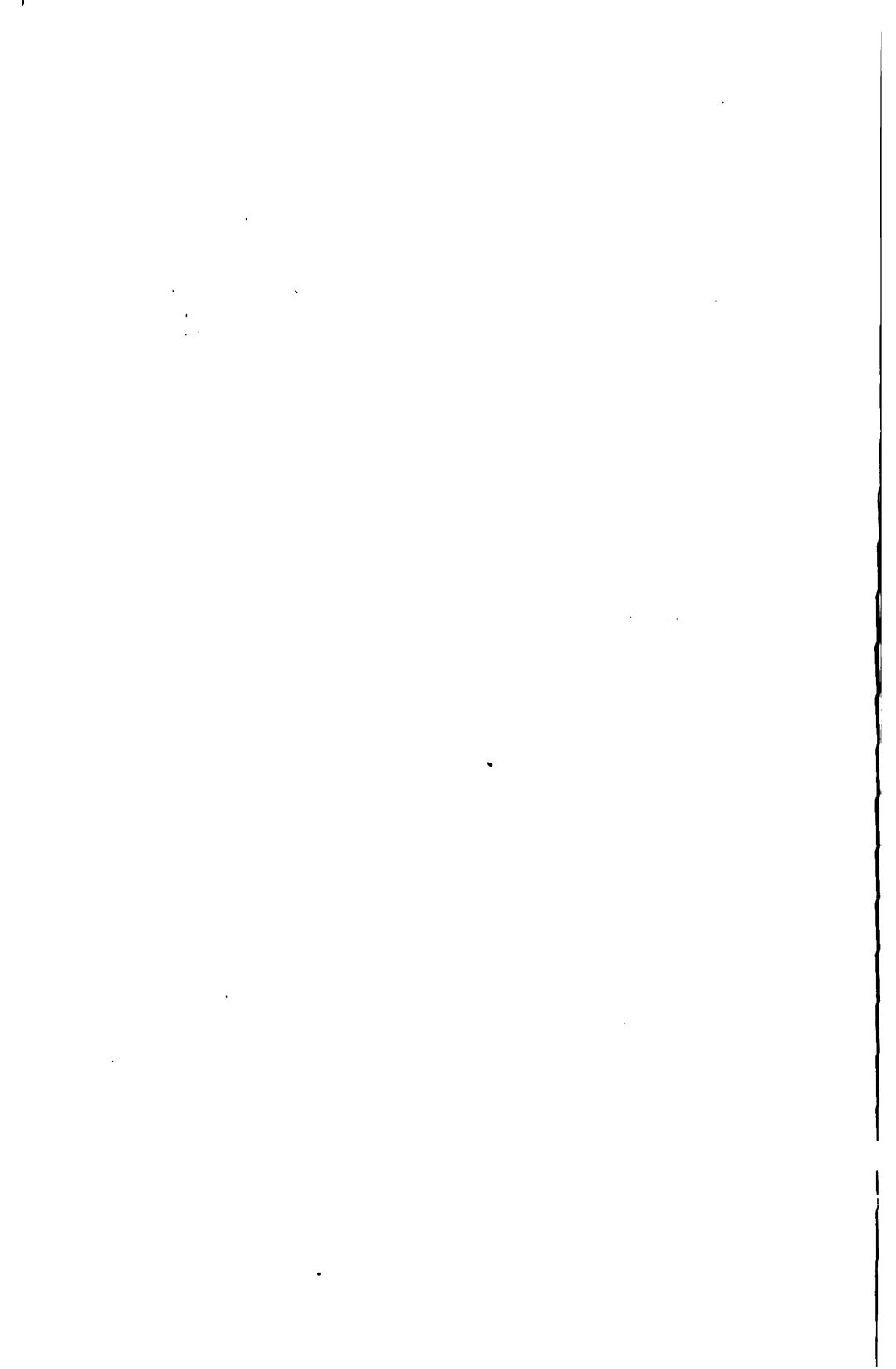
REV. THOMAS BARTON

MINUTES OF MAY MEETING

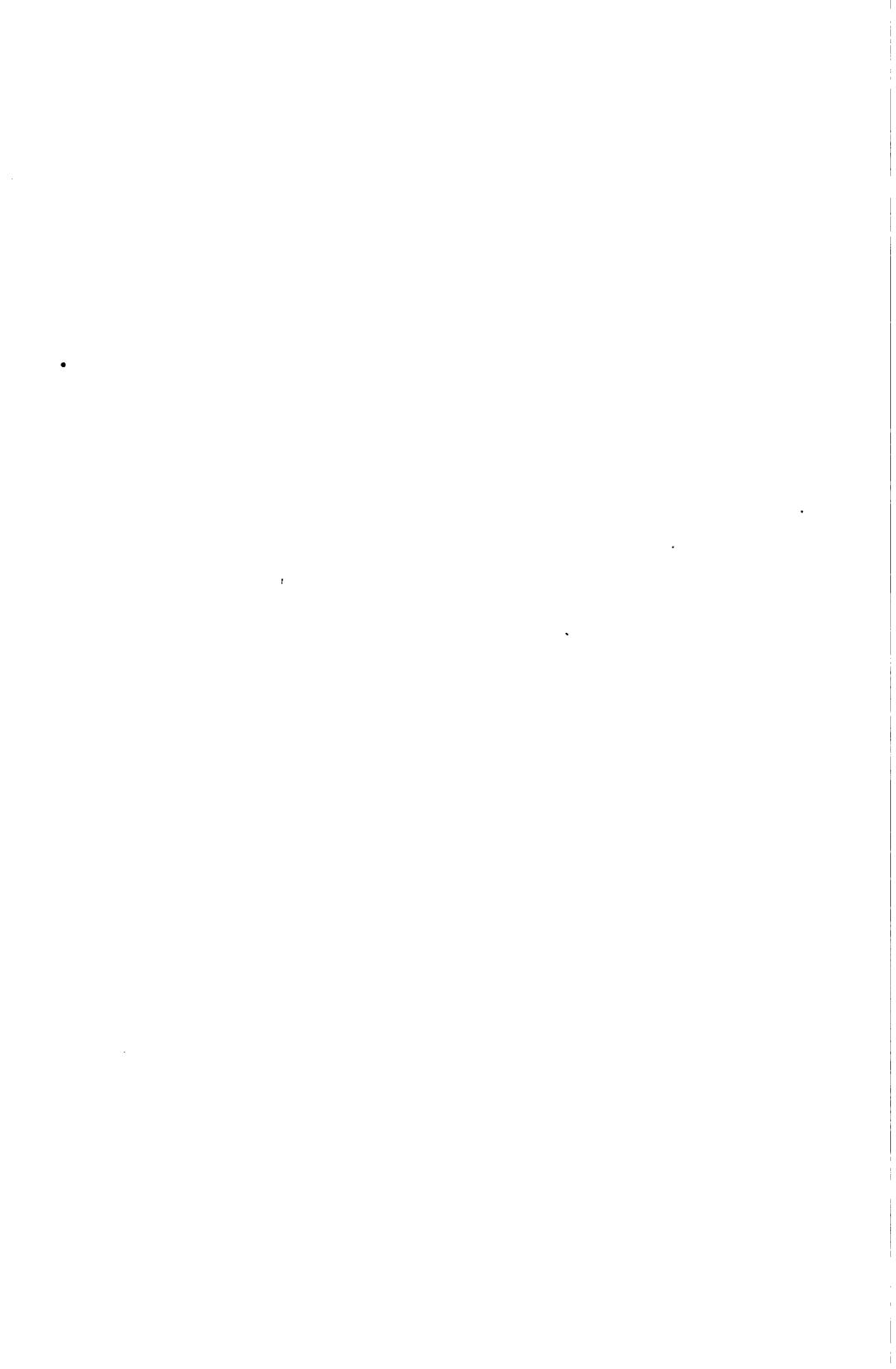
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LANCASTER, PA.
1912.



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SANGMEISTER, THE EPHRATA CHRONICLER

The Ephrata Cloister has, for well-nigh 200 years, been a subject of perennial interest in American life; its fame has spread beyond our shores, and attracted the attention of even the scholars of historic Europe. It has made Lancaster county the Mecca of many an historic pilgrimage and furnished rich material for the scholarly writer as well as for the ubiquitous penny-a-liner. Nor has interest in it ceased. Inquiries for copies of the *Chronicon Ephratense* are still reaching the translator of this historic monograph, to be answered with the statement that copies can only be picked up casually at second-hand book stores and at sales of private libraries.

Although Dr. Fahnestock wrote already in 1844: "Ephrata has fallen—degenerated beyond all conception. It is now spiritually dead. Ichabod is written upon the walls of this branch of our Zion"—its history will engage the attention of students for many a day to come.

The *Chronicon Ephratense* was written from the standpoint of the hero worshipper, in such a manner that one can readily read between the lines that matters are being glossed over, and that the story is not an unbiased one. For example. We read: "He (Beissel) once appeared to two of the Brethren in the form of one who is drunk;" again: "He once came to a Brother in the likeness of one who is drunk." Sangmeister in his "*Leben und Wandel*" relates cir-

cumstantially that Beissel was drunk for a week at a time; that he fell down stairs on account of his maudlin condition; that he was found at night outside a building, tipsy, groping around and unable to find the door. Sangmeister abounds in data like these, and is an indispensable original source of information to the impartial student of the Ephrata Cloister.

The investigator can not get a just view of the soldier life of a State by viewing the barracks or seeing the soldiers on parade day. Nor could casual visitors understand or get an adequate conception of Ephrata by a hasty look at the buildings and their appointments, or by attendance on religious exercises at the midnight hour, or by reading the biased chronicles of "Lamech and Agrippa." No one can know the Ephrata community who has not read Sangmeister's "Leben und Wandel."

To the question, Who was Sangmeister, and why should we be interested in him? an answer will be given by noting what a few authorities on the Ephrata Cloister say:

In his "First Century of German Printing," Seidensticker uses the following language about Sangmeister:

"Henry Sangmeister (he called himself Brother Ezechiel upon entering the Ephrata Cloister) was born in Hornberg, Prussia, 1724, and came to America in 1743. After sowing his wild oats he felt conscience-stricken and was induced to join the Ephrata brethren in 1748. Much disgusted with his experience, he secretly left his refuge in company of his friend, Anton Höllenthal, and settled in the Shenandoah Valley, where other nondescripts of both sexes associated with him. He revisited Ephrata several times, and finally came back to stay in 1764. He died

about 1785, and left concealed behind the wainscoting an autobiography which was accidentally discovered in 1825. About one-half of it was printed by J. Bauman in four parts, published in 1825-1827. The rest Bauman offered to print if a sufficient number of subscribers were found to cover him against loss. The book is very scarce. It has been said that nearly all copies were designedly destroyed on account of the scandalous charges made against Conrad Beissel and other inmates of the cloister." (P. 225.)

The four parts referred to in this description cover 414 pages of octavo size. Besides introductions by author and publisher, it gives a summary of the leading events at the Cloister from its inception to 1748. It then takes up the life of the author prior to 1748, when he was received into the community. He was a lynx-eyed, conscientious, fearless, impartial, non-partisan chronicler of what he saw, heard and thought there. He talks familiarly of the daily labors, dissensions, spiritual struggles, the day dreams and visions of the inmates of the community, of Beissel's domineering spirit, his double-dealing, drinking, immoralities, jealousy, teachings and unholy prayers, of the Indian massacres, of the pioneer life in the Shenandoah Valley, Virginia, and makes the reader live the times over with him. The part of the Chronicle printed ends 1769, when Sangmeister was but forty-five years old. This constitutes but half of the Chronicle. What became of the rest of it the writer is unable to say. The presumption is that it has been destroyed. Should any one who reads these lines have any knowledge of the manuscript, he will do the learned world a great service by making the fact known.

Seidensticker in his "Bilder aus der Deutsch-Pennsylvanischen Geschichte" devotes eighty-two pages to "Ephrata—eine Amerikanische Kloster-geschichte," of which eight pages are devoted to a discussion of Bruder Ezechiel's Bekenntnisse." He says: "Bei der Schilderung der inneren Zustande von Ephrata kommen wol am geeignesten die indiscreten Enthullungen zur Sprache welche 'Ezechiel Sangmeister's Leben und Wandel' enthalt—Es sind Bekenntnisse einer unschonen Seele. Sangmeister war mit sich und der ganzen Welt unzufrieden, ein unleidlicher Querkopf, ein arwohnischer Griesgram, der uberal Niedertracht witterte und dessen boser Zunge wir nicht unbedingt Glauben schenken durfen," p. 228, or freely translated:

"In a description of the inner condition of Ephrata the most serviceable material is the revelations contained in the life and conduct of Ezekiel Sangmeister. They are the confessions of an unbeautiful soul. Sangmeister was dissatisfied with himself and the whole world; he was an intolerable wrong head, an envious grumbler, who was always on the lookout for vileness, whose evil tongue we can not grant unconditional faith."

The author then discusses Sangmeister's life, the contents of his Leben und Wandel, the inner life of the community, saying in this connection among other things: "Was sollen wir nun zu diesen Sütengemalde sagen? Wenn Sangmeister die Wahrheit spricht so stand es schlimm um die Seelenreinheit und Selbstverlangnung des Asceten.".... "Was er (Sangmeister) von seinen eigenen kleinen Erlebnissen erzählt, können wir ihm gern glauben ebenso seine detailirten Aussagen über die

Schwachheiten einzelner Bruder und Schwesterne," or (freely translated)

"What shall we say to this picture of manners? If Sangmeister speaks the truth it looks bad for the soul purity and self-denial of the ascetics..... What he relates of his own small experiences we may well believe, as well as his minutest remarks about the weaknesses of individual brothers and sisters."

Sachse, in his "German Sectarians," Volume II—"A Critical and Legendary History of the Ephrata Cloister and the Dunkers," makes a number of references to Sangmeister.

He speaks of his intimacy with the Eckerlins, his early life, his joining the community, his withdrawal to the Shenandoah Valley with others, his life there, his erection of a small cabin as a laura, his visits to the Eckerlin brothers, his becoming joint owner of 150 acres of land, and other events of his life, without passing judgment on the credibility of the writer or the importance of his autobiography as a contribution to the history of the Ephrata Cloister.

W. M. Fahnstock, M. D., in an article published in 1844 says: "This society has been much misrepresented by writers who know but little of them, and mostly draw on their imaginations and the libels of the persecutors of the society, for the principles of this people." After discussing some of the charges made, he continues: "These little things would not be considered worthy of any notice but from fresh currency which has been given to them by a late popular work, which is extensively circulated throughout the State." That he refers to the then recently-published edition of Sangmeister is not improbable.

Respecting Sangmeister's trust-

worthiness or truthfulness, the following facts give evidence:

First—Sangmeister was writing for himself and not for publication. It is not likely that he would have made his private chronicle, or diary, a fabric of lies.

Second—Joseph Bauman, the publisher of Sangmeister, vouches for the truthfulness of the record.

Third—Persons I have interviewed who have read Sangmeister and who often spoke with and were related to inmates of the cloister, state that they know of no reason for doubting the veracity of Sangmeister.

Fourth—Dr. J. Max Hark, the translator of the Chronicon, is of the opinion that what Sangmeister relates may well be believed in view of the evident effort of the writers of the Chronicon to conceal or explain away various happenings at the Cloister.

Fifth—Seidensticker, while stigmatizing Sangmeister as an envious grumbler with an evil tongue, yet maintains that we may believe all he relates.

Sangmeister's "Leben and Wandel" supplementing the partial and one-sided Chronicon Ephratense, is indispensable to a correct understanding of Beissel and his community, and incidentally becomes a valuable contribution to the history of mysticism, communism, the Christian Church, the French and Indian War, and Pennsylvania home life prior to the Revolution.

AFTERMATH SUPPLEMENTARY TO CHRISTIANA RIOT, 1851

Since the publication, under the auspices of this Society, sixty years after the event, of the History of the Christiana Riot and the Treason Trials of 1851, the author has obtained considerable detailed information bearing on those famous incidents in our local history. As matters of accurate record, they are fit to be preserved in our annals and to be chronicled with the transactions of the Society. On page 20 of the "History," in describing the Gorsuch homestead and estate, it is stated that certain of the slaves attached thereto were manumitted. Interesting corroboration of this is supplied by the article of manumission of Giles Wallis, of which follows a literal copy. It appears the age of thirty-one was the period of freedom:

To all whom it may concern, Be it known that I, Edward Gorsuch, of Baltimore county, and State of Maryland, for divers good causes and considerations, me thereunto moving, have released from slavery, liberated, manumitted, and set free from and after the twelfth day of February in the year of our Lord one thousand eight hundred and fifty-five my male slave named Giles Wallis, aged four years, or thereabouts, a child of sound constitution; and him the said Giles Wallis I do hereby declare to be free, manumitted and discharged from all manner of servitude to me, my heirs,

executors, administrators or assigns, from and after the said twelfth day of February, eighteen hundred and fifty-five.

In testimony whereof I have hereunto set my hand and affixed my seal this eighteenth day of March, in the year of our Lord, one thousand eight hundred and twenty-eight.

EDWD. GORSUCH (Seal).

Signed, sealed and delivered in the presence of

L. BALTZELL,
F. BAILEY.

State of Maryland, City of Baltimore, ss.:

Be it remembered that on this eighteenth day of March in the year of our Lord one thousand eight hundred and twenty-eight, personally appeared before me, the subscriber, one of the Justices of the Peace in and for the City aforesaid, Edward Gorsuch, party to the above manumission or instrument of writing and acknowledged the same to be his act and deed for the purpose therein mentioned; and that the male slave Giles Wallis is hereby declared to be manumitted and set free from and after the said twelfth day of February, eighteen hundred and fifty-five.

Acknowledged before
L. BALTZELL.

Again on page twenty-one there is an account of "Abe" Johnson's larceny of wheat from the Gorsuch barn, to which occurrence is ascribed the escape of the four bondsmen whose attempted recapture caused the Christiana tragedy. A letter from the slave owner to Philip Francis Thomas, then Governor of Maryland, confirms this, and the statement that Governor Johnson, of Pennsylvania, had refused to honor the requisition for the fugitive. It also illustrates

the manner of obtaining requisition.
The correspondence runs thus:

Baltimore County,
November 29, 1849.

Philip Francis Thomas, Esq.

Dear Sir, I wish you to send me a requisition, directed to the Governor of Pennsylvania, for the apprehension of Abraham Jonson, a free colored man, who recently left Baltimore county, Md., upon the charge of having received stolen goods, the facts in the case are as follows, viz.: Said Jonson took some wheat to one of my neighbor's mill, the miller suspecting something wrong, asked him where he got the wheat from. Johnson told him that he had received it from Gorsuch's boys, that the person who had been in the habit of receiving from them had closed up, and that they brought it to him. The miller, who is a Quaker, hence the confidence of Jonson in him, told him that he could not grind it for him till he saw more about it. He immediately called to see me, and gave me the above information. I went with him to see the wheat, and believed it to be mine, it perfectly corresponding with some that I had just before had out, and of which I had missed a quantity. I said nothing to my colored boys about it, but had a State warrant issued for said Abraham Jonson. Jonson secreted himself for a few days, till my boys found out what was going on, and he and four of my colored boys put out to Pennsylvania. I wish the requisition only for said Jonson. Not knowing what may be the cost of procuring the requisition I have not enclosed it. You will be so good as to inform me of the amount of its cost, when you send it to me, and I will immediately remit to you by mail.

The annexed affidavit will give you to understand that I have every

reason to believe that the stolen wheat was mine. Please attend to this as soon as practicable.

Yours most respectfully,

P. S.—Please direct to Hereford, Postoffice, Baltimore county, Md.
State of Maryland, Baltimore County.
ss.

On this thirtieth day of November, 1849, before me, the subscriber, a Justice of the Peace in and for the said county, personally appeared Edward Gorsuch and made oath on the Holy Evangelist of Almighty God, that he has every reason to believe that the wheat mentioned in the foregoing letter was stolen from his granary by his servant boys and carried to the said Abraham Johnson (colored) and received by him. He knowing that the said wheat was feloniously stolen from his granary, and that the other circumstances narrated in said letter are true to the best of his knowledge and belief,

Sworn before

E. A. R. SPARKS.

State of Maryland, Baltimore county. On this twenty-fifth day of December, in the year of Our Lord one thousand eight hundred and forty-nine, personally appeared before the subscriber, a Justice of the Peace, of the State of Maryland, in and for Baltimore county, Elias Matthews and solemnly, seriously and truly declared and affirmed, that on the 2d day of November last, a certain colored man named Abram Johnston, brought to his grist mill, in Baltimore county, a lot of wheat (five bushels), which wheat Abram stated he got from the Gorsuch boys, Matthews observed to Abram that he thought the boys had not come by the wheat honestly, Abram stated that the boys had taken the wheat to an-

other place and that they were shut up. Matthews called on Gorsuch the same day and informed him that a lot of wheat had been brought to him by Abram, who stated he had secured it from Gorsuch boys. Ed. Gorsuch came to the mill and examined the wheat and said it corresponded with his wheat, and that he had lost wheat wheat from two parcels.

JOSHUA F. COCKEY.

Then followd the requisition:

State of Maryland—To wit:

Philip Francis Thomas, Governor of the State of Maryland, to his Excellency, the Governor of Pennsylvania.

It appears by the annexed papers, duly authenticated according to the laws of this State, that a certain Abraham Johnson (colored), stands charged with the crime of receiving stolen goods, committed in the County of Baltimore, in said State of Maryland, and it has been represented to me he has fled from the justice of this State, and has taken refuge within the State of Pennsylvania.

Now, Therefore, Pursuant to the provisions of the Constitution and Laws of the United States in such case made and provided, I do hereby request that the said Abraham Johnson (colored) be apprehended and delivered to Dickinson Gorsuch, who is hereby authorized to receive and convey him to the State of Maryland, there to be dealt with according to law.

In Witness Whereof, I have hereunto affixed my name and the Great Seal of the State, this thirty-first day of December, in the year of our Lord one thousand eight hundred and forty-nine.

PHILIP F. THOMAS.

By the Governor:

JOHN NICK WALKINS,

Secretary of State.

Some months later Mr. Gorsuch renews his complaint, and shows his persistence in the recapture of the runaways:

Baltimore Co., Md., Jan. 11, 1850.

Hon. Philip F. Thomas:

Sir, I must again ask of you an official favor. I wish a requisition from you to the Governor of Pennsylvania for those four negro men, who sold the stolen wheat to Johnson, for whom I received a requisition a short time since. These men are my slaves, and have been in Pennsylvania since November. Their names are George Hammonds, Nelson Ford, Noah Buley and Joshua Hammonds. I have good reason to believe they are in Chester or Berks county. I shall be obliged if you will send me this requisition as soon as possible. Address me at, therefore, Baltimore Co., Md.

I wish you to appoint Dickinson Gorsuch to go for them.

Most respectfully yours,

EDWARD GORSUCH.

Hon. P. F. Thomas,

Governor of Maryland.

On page twenty-nine of the History doubt is expressed as to whether a certain Abraham Johnson, who figured in the Riot and was for a time a guest of William Parker, was the same "Abe" Johnson, who was charged with stealing the Gorsuch wheat. This doubt has been removed by a timely vindication of the Johnson at Christiana, which comes to me from Mrs. Sarah Moore M'Fadden, of Kennett Square. She was a Moore, and lived near Christiana in 1851, her father's house being an underground railway station. She writes me:

"I do not know whether this will be too late, or of any account, to thee,

but just feel like telling thee, that the Abraham Johnson who made his home for a short time with Wm. Parker, and in his house at the time of the Riot, is not the Abraham Johnson who fled from Gorsuch's warrant in 1849. The man Abraham who was in the house at Wm. Parker's was a runaway slave who came to my father's (Jeremiah Moore's) with his mother, sister and sister's child, when he was but eighteen years of age, and lived with us continuously for six years. He told us the name of his master, who died a short time before he ran away, and Abraham was to be sold. We found him a very nice, good, faithful young man, very particular and conscientious in every respect. Judge for thyself, when I tell thee, toward the last of his living with us, my parents went to Bucks county on a visit of several weeks; the kidnappers came to our place to take him, but failed in their attempt; we were afraid they would come again when we were alone, and tried to persuade Abram to go away to some of the neighbors. He said: 'No, I promised Jerry I would take care of the stock and things until he came home,' and he would and did run the risk. Few white men would have done it under similar circumstances. Father at last thought best for him to go somewhere else; for we had neighbors who were continually watching to get him and did come several times; but he was protected by my parents. He at last went to the neighborhood of Parker's, and, therefore was in the house at the time of the Riot. He went with Parker to Canada. We lived within a mile of Christiana; knew all the white people and most of the colored ones imprisoned, and I recall many incidents connected with the riot. We were in-

timately acquainted with Pownalls. Twenty-two 'kidnappers,' or Southern sympathizers, came to father's to take a colored man working for him, who had not been near the Riot. He heard of their coming and was hidden under a pile of straw. They searched the premises over, and threatened to shoot father because he didn't tell where the man was. He put down his hands, straightened himself up, and told them to shoot. They didn't dare to do it, for they hadn't even a warrant for searching. With pitchforks they at last found the man and dragged him off.

"After Abram Johnson got to Conada he wrote to father; he had a little property and some stock. The Abraham we knew would not be guilty of stealing, and I thought it but justice to clear his name of the crime. My father's house was a station on the Underground Railroad; and many of the colored people were there given assumed names."

Slave-catching in those old days, however legal it may have been, technically, was evidently no more pleasant than it was profitable and popular. It seems that the party who accompanied Edward Gorsuch to Christiana—some of whom retreated rather ingloriously—were not animated wholly by a spirit of philanthropy and patriotism. Thrift was their portion; and even long after his death and burial and the event of the treason trials, they rendered bills of expenses to his estate that are not without interest—especially the charge of Joshua Gorsuch for his lost pistol and hat. Evidently he did not come into the realm of anti-slavery inspired by the Spartan commission to return "with his shield or on it." At best he does not cut any very

heroic figure, and in the accounts rendered to the Gorsuch estate his details are, to say the least, most practical and unsentimental.

Baltimore Co., January 1st, 1852.
Estate of Edward Gorsuch.

To NICHOLAS HUTCHINS, Dr.
1851.

Sept. 7. To expenses incurred
in accompanying the
late Edward Gorsuch
to Pennsylvania and
back—
To supper at York... \$.37 1/4
To fare for 5 fm. York
to Wrightsville 2.50
To fare 1 fm.
Wrightsville to Lan-
caster50
To breakfast at Gal-
athersville25
To fare from Penny-
tonville to Phila. .. .75
Expenses in Phila. .. .50
To fare from Phila. to
Baltimore 3.00
Expenses in Baltimore .37 1/4
To fare from Balti-
more to Monkton .. .60

\$8.84

Received the above in full.
NICHOLAS T. HUTCHINS.

Estate of Edward Gorsuch, Dr.
To GEORGE GORSUCH.

1851.
Sept. 13. To passage from Co-
lumbia to York ... \$.50
" " To passage for 4 from
York to Midcalfe's ... 3.80
" " Refreshments25

\$4.55

Received payment.
GEORGE F. GORSUCH.

Estate of Edward Gorsuch.
To JOSHUA GORSUCH, Dr.

1851.
Sept. 10, 11 & 12th. To expenses
incurred in accom-
panying him to
Pennsylvania and re-
turning.
To fare from Colum-
bia to Pennytownville \$1.02 1/4
To fare from Gal-
athersville to Gap37 1/4
To fare from Penniny-
tonville to York ... 1.83 1/4
To pistol, and hat
lost 12.00
To medical attendance 5.50

\$20.73 1/4

February 21st, 1852, received pay-
ment.

JOSHUA M. GERSUCH

EARLY LANCASTRIAN.

WILLIAM TRENT.

William Trent, son of William Trent, for whom the city of Trenton, N. J., was named, had a military career. In Cooley's Genealogy of Early Settlers in Trenton and Ewing, 1883, it is said at page 289:

"Major Trent is again found July 6th, 1776, at Fort Pitt, in an official capacity, participating in a treaty making with the Indians. He resided for some years at Lancaster, Pa. where his second and third children were born. For a much longer period and until 1768 he made his residence at Carlisle, and was appointed by Governor Hamilton Judge of the Court of Common Pleas of Cumberland county, where his youngest three children were born; before his visit to England he removed to Trenton, New Jersey, where his family lived during his absence, and he himself after his return until the close of 1783, as his wife is credited with the rent of the Presbyterian parsonage (Dr. Hall's History of Presbyterian Church), from 1768 to 1771, and his letters are written from Trenton, lower ferry. He was the owner of 800 acres below the falls of the Delaware, which are offered for sale in the 'Trenton Gazette' of June, 1784. During this year he removed to Philadelphia, where he remained until his decease in 1787 (date of will), engaged principally in managing the affairs of the Indiana company, of several shares of which he died possessed.

"Major Trent, being the grandson of a prominent lawyer, and the son of one of the most eminent merchants and distinguished Judges of the colony, doubtless enjoyed in early life the best educational advantages that the city afforded, yet his tastes seem not to have led him to adopt a professional course, but rather to engage in business pursuits, to which, notwithstanding public engagements, both civil and military, he devoted himself with great activity and perseverance; yet his efforts were not crowned with the success they deserved, for such were the troublous times in which he lived, that misfortunes numerous and crushing pursued him till he was at least financially overwhelmed, from which condition, however, he partially recovered before his death.

"William Trent (2), son of Chief Justice William Trent (1), married Sarah Wilkins, who died 1807, and is believed to be buried in the little graveyard on the hill beyond the New Jersey State Lunatic Asylum, and had issue by her: William, born May 28, 1754, at the mouth of Wills Creek, and baptized by Mr. Hamilton, chaplain to the regiment, probably died young; Ann, born October 20, 1756, at Lancaster, married Mr. Raymond; Martha, born October 24, 1759, at Lancaster; Mary, born December 3, 1762, at Carlisle; Sarah, born November 29, 1768, at Carlisle, and John (3), born April 21, 1768, at Carlisle."

REV. THOMAS BARTON.

Probably very few of us know that that the Rev. Thomas Barton was married twice. The first wife, Esther Rittenhouse, married December 8, 1753, at Old Swedes Church, Philadelphia, whose memorial slab may be seen in St. James' Church, died June

18, 1774. His second wife, whom he must have married within a very few years, was Sarah Bird, whose first husband was a Le Normandie. She survived Mr. Barton for many years.

Mr. Barton owned property in Lancaster. On November 5, 1760, he bought land from Abraham and Maria Neff. In 1778 (Book S, p. 724), "desiring to retire out of the State," he obtained permission from the Supreme Executive Council, "given by order of the Council, under the hand of the Hon. Geo. Bryan, Vice President," under date of May 30, 1778, to sell his property at any time within ninety days to any person. So, on August 26, 1778, Thomas Barton, clerk, and Sarah, his wife, sold to Paul Zantzinger, for £1,000, the house and one-half lot on Orange street, 122½. Bounded north by Orange street, east by Lime street, south by lot of Joseph Rose, now of John Musser. (S, p. 727). The same grantors to the same grantee, for 5s., land called "Barton's Garden, 64 feet 4½ inches, on Orange street, 245 feet on Lime street. Bounded east by a lot of Thomas Bond, on the south by vacant ground. Subject to a yearly ground rent due to James Hamilton, Esq.

The witnesses are Henry Dehuff and J. Yeates, and both deeds are recorded November 30, 1778.

*Information supplied by Frank Willing Leach.

MINUTES OF MAY MEETING

Lancaster, Pa., May 3, 1912.

The regular monthly meeting of the Lancaster County Historical Society was held this evening in the society's assembly room in the public library building. President Steinman presided and Miss Martha B. Clark acted as secretary pro tem.

Miss Bausman, the librarian, reported the following donations since the last meeting:

Bound Volumes (98)—29, Census of 1890; 11, Census of 1900; 9, Debates of the Convention to Amend the Constitution of Pennsylvania, 1872-73; 2, Statutes-at-Large, vols. II and III; 1, Taxation for States Purposes in Pennsylvania; 1, Pennsylvania State Government in Picture and Story; 1, Notable Men of Chicago and Their City; 38, New York Historical Society; 1, Sketch of N. Y. Historical Society, 1804 to 1904; 1, Narratives of Early Pennsylvania, West New Jersey and Delaware; 1, letters of Edward Burd; 1, Letters of William Allen; 1, Waggoner's Accounts of Gen. Braddock's Expedition; 1, Franklin's Contribution to Medicine, from the author Dr. Theodore Diller.

Magazines and Pamphlets—Proceedings of American Philosophical Society; Proceedings of Lebanon County Historical Society; Proceedings of Cumberland County Historical Society; Proceedings of Kiltotinny Historical Society, and The Building of Detroit (Mich.); The Penn Germania (for April); International Conciliation; Linden Hall Echo; Bulletin of New York Public Library;

Bulletin of Carnegie Library, Pittsburgh; Bulletin of Grand Rapids Public Library; also an order for postage stamps from Oregon, Lancaster county, Penna., Dec. 18th, 1862, from Clarence V. Lichty, - by Richard Douglas McCaskey.

The usual vote of thanks was extended the several donors.

On motion, Cookman B. Dunkle, of McCall's Ferry, was elected to membership and the following applications for membership were presented:

Miss Anna Geltmacher, 660 West Walnut street, city; Miss Mary A. Baker, 353 North Queen street, city; H. C. Demuth, city; W. N. Nixdorf, city; Christian E. Metzler, 28 Cedar Park, Boston, Mass.

Miss Clark read a request from Congress asking the society for short biographical sketches of some early Lancaster Congressman, data being desired of William Montgomery, Robt. Jenkins, John Whitehill, and Robert Brown. The matter was referred to Miss Clark.

Mr. H. W. Kriebel, of Lititz, read a paper on Henry Sangmeister, the Ephrata Chronicler, which proved most entertaining, and at its conclusion the following resolution was adopted:

"Resolved, That the Lancaster County Historical Society, in regular monthly meeting assembled, heartily approves and welcomes the proposed translation and publication of the almost forgotten and unknown work of Brother Ezekiel Sangmeister on the affairs of the famous Zionistic Brotherhood at Ephrata, in this county, during the eighteenth century. This book reveals much of the inner life of that brotherhood not recorded or even touched upon by well-known Chroniclon Ephratense, written by Prior Peter Miller (Brother Jabez) and which has until now been

the principal original authority concerning that remarkable religious organization."

The Penn-Germania, published at Lititz, Pa., plans to issue the translation. Any information can be had by addressing the editor and publisher at Lititz.

The question of holding during the fall a celebration similar to those held at Fulton House and Christiana, in order to mark some historic spot in the county, was brought up, and during the discussion it was suggested that a tablet be erected at Reamstown to mark the graves of Revolutionary soldiers buried there. On motion, the president appointed the following committee to take up the matter: A. K. Hostetter, H. Frank Eshleman, D. F. Magee, Mrs. M. N. Robinson and Mrs. Sarah B. Carpenter.

The Donegal Society extended an invitation to the Historical Society to attend the annual reunion at Old Donegal church on June 19.

An invitation extended to the society to participate in the Old Home Week festivities at Manheim was accepted, and the following committee was appointed to arrange for the trip: H. Frank Eshleman, F. R. Difenderfer, Mrs. A. K. Hostetter, Mrs. Sarah B. Carpenter and Miss Martha B. Clark.

Mr. W. U. Hensel contributed some additional matter on the Christiana Riot and Treason Trial which was assembled into a very readable short article. Mr. Hensel also contributed some facts about William Trent, some time a resident of Lancaster, and Mrs. M. N. Robinson read some interesting data about Rev. Thomas Barton.

On motion the papers were authorized to be published in the Society's proceedings.

Adjourned.



PAPERS READ

BEFORE THE

LANCASTER COUNTY HISTORICAL SOCIETY

FRIDAY, JUNE 2, 1912.

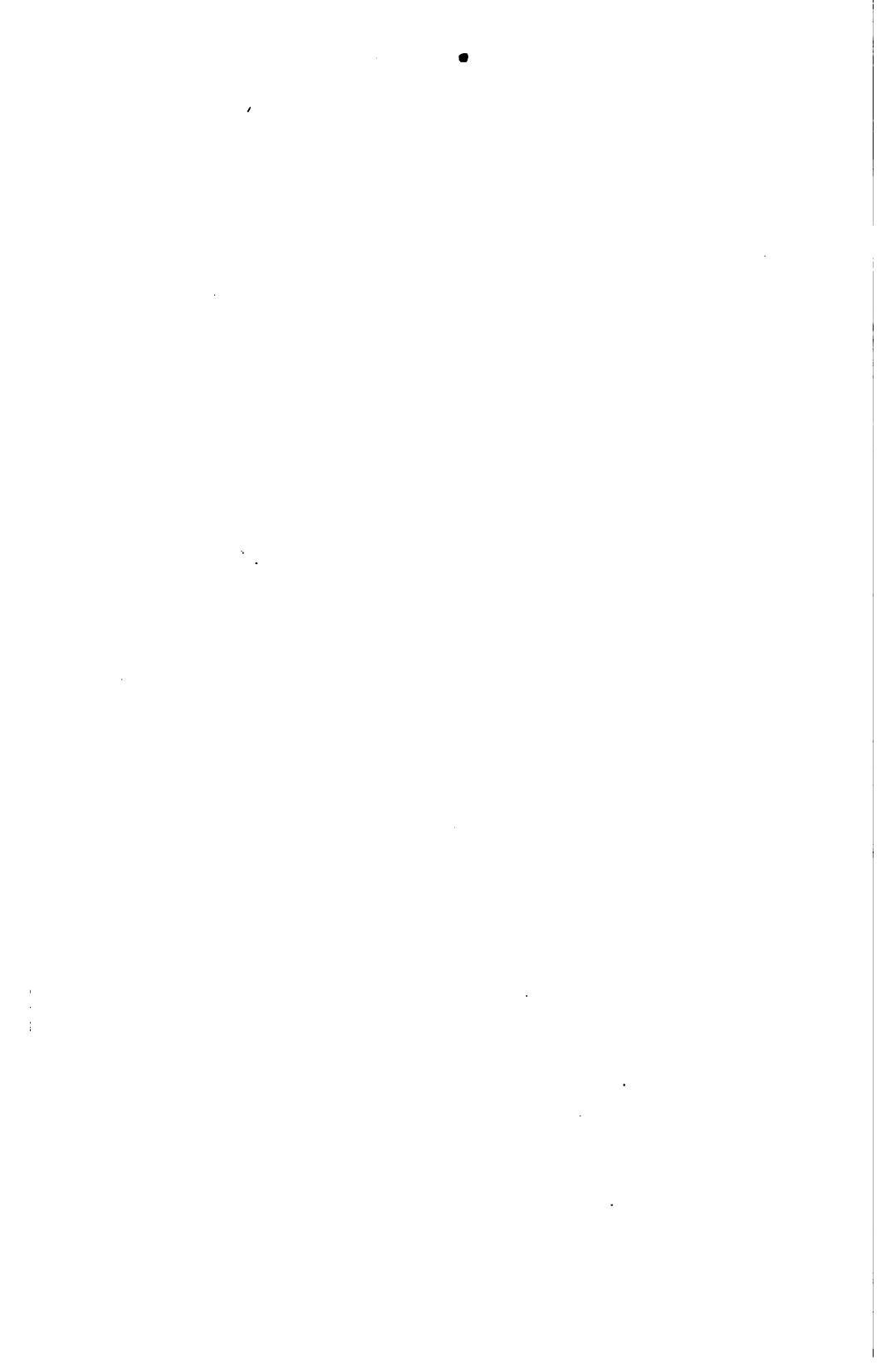
"History herself, as seen in her own workshop."

THE SUN FIRE COMPANY OF LANCASTER
MINUTES OF THE JUNE MEETING

VOL. XVI. NO. 6.

PRICE TWENTY-FIVE CENTS PER COPY.

LANCASTER, PA.
1912.



The Sun Fire Company of Lancaster. By Ferdinand
A. Demuth - - - - - - - - - - - 153
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THE SUN FIRE COMPANY.

The following interesting compilation from the minutes of the Sun Fire Company of Lancaster was written by the late Ferdinand A. Demuth, who was a member of the Historical Society:

In compiling these extracts from the minutes of the Sun Fire Company, the writer has taken only such matter as he judged will be of interest, as many of the minutes of the meetings, although held regularly each month, have only the names of members not present, and a list of fines collected from members who were absent at previous meetings. No mention is made in any of the minutes that any monies were given or appropriated by either the county or borough of Lancaster to purchase or keep in repair the fire apparatus, and the service must have been maintained by dues, fines and contributions of the members of the various companies, who owned the engines, ladders, hooks and axes in common, and kept them at various places as appear in the minutes. The company meeting was held at the house of a member, and the place of next meeting fixed either by written notice or resolution.

Unfortunately, the minutes are missing from July, 1776, to the meeting which was held at the Court House on the 25th of September, 1779, and this is the first meeting at which the names of the members present were given. At a meeting held on February 19, 1780, it was changed, giving the names of those absent.

Whereas, the Publick would receive great Benefit by Fire Companies being established in this Borough of Lancaster, and as we the Subscribers are desirous to associate by the name of the Sun Fire Company, do mutually agree to the following Articles.

The above is the heading of the Constitution and By-laws, which follow in twelve articles, for the formation and government of the company and equipment of its members for fires.

Article 1 makes each member provide himself with two leathern buckets, one bag and convenient basket, the bag made of good, strong linen or wide linen, containing at least three yards, with running string at the mouth, and have names of owners and company, and the word Sun painted on, and shall be kept ready at hand, and applied to no other use than hereby intended.

Article 2 provides a fine of one shilling for each of the buckets, bags and baskets if the member does not provide same.

From the second to the ninth articles the rules for members, collection of fines, places of meeting, are provided for, and are of no special interest, but Article 10 is rather odd, and is given in full as follows:

"That if the house of any widow, whose deceased husband was a member of this company, be in danger from fire, we will each of us give as much of our assistance as if her husband was living, she keeping her buckets, bags and baskets in good order."

The following are the names of the subscribers to the foregoing articles, the tenth day of December, One Thousand Seven Hundred and Sixty-Three: William Bawsman, Bernard Hubley, Christian Wertz, George Mayer, Philip

Lenhare, Michael Groff, Casper Shaffner, Sr., Jacob Weaver, William Bush, Philip Baker, Christopher Breidenhart, Michael Gross, Paul Weitzel, John Barr, George Strickler, John Spore, Marcus Young, John Hambright, Abraham Dehuff, Daniel May, Casper Singer, John Henry, Simon Snyder, Michael Fortine, Casper Shaffner, Jr., Christopher Heyne, David Stout, Nicholas Job, George Eberly, John Eberly.

The next meeting of the company was held at the house of Mr. John Barr, on the 17th day of December, 1763, and the following extracts are from the minutes:

"The company agrees to meet on the third Saturday in every month, and at such house as the clerk for the time being may appoint.

"The company agrees that, in case of fire, the members of the company shall immediately (on the ringing of the alarm bell) repair to the house on fire, with their buckets, bags, etc., and being there shall strictly observe and perform to the utmost of their power the parts assigned and appointed to them, as follows:"

Here follow the duties assigned to the members of the company, the members being divided into groups of from two to six:

To assist the possessor of the house on fire, in taking care of and securing his household goods, etc.

To put and keep the people in order for handling the water in the buckets from the pumps or other place to the engine.

To assist in playing and taking care of the engine.

To assist in working the engine.

To assist at the fire with axes.

To carry the ladders to the fire.

To assist in carrying the fire hooks to the fire, and working with them where necessary.

To get upon the roof of the house on fire, if necessary and practicable.

At this meeting it was agreed that Bernard Hubley, Marcus Young and William Bawsman be a committee to confer with the Friendship and Union Fire Companies.

From the above article and the report of the committee to the next meeting of the company, held on Saturday, January 21, 1764, it is evident that the several companies were acting jointly for the purchase of ladders, hooks and a new engine.

The following articles were adopted:

"Third Article—Agreed that two ladders be provided at the expense of the three companies, thirty-five feet long, which shall be locked to the hooks of the Court House, and three keys be procured for each lock, which ladders shall be used in no case but at a fire, under the penalty of ten shillings, and the public ladders now in hand shall be used in no other manner than as those above ordered to be made.

"Fourth Article—Agreed that the persons appointed to carry the engine, ladders and hooks to the fire take care to return them to the place or places appointed for the said ladders and hooks under penalty of two shillings for each refusing so to do or not assisting therein.

"Fifth Article—Agreed that the steps of the ladders be made of locust wood, three inches by one, and three iron ones in the ladder at each end and at the center, and the ladder shod with iron.

"Sixth Article—Agreed that new poles be provided for the fire hooks, and that the chains be ten feet long.

"Seventh Article—Agreed that the engine be made by William Henry, and that it be made larger than the one we have at present."

The above articles were read and considered by the company, but a change was made in the ladders, making the steps of white oak instead of locust, and to remain on the hooks unlocked instead of locked.

Article Second, of this meeting, had no bearing on the general purpose of the meeting, but is included as a reminder of good behaviour on the part of the members at the meeting. The article was as follows:

"Agreed that if any member indecently and without cause after the company enter on business, disturb and prevent the company from doing business, or behave so as to be obnoxious to the company, it shall be the power of the majority company, met by vote, to dismiss the said person from being a member and erase his name out of the list."

The next meeting of the company was held at the house of John Eberly, Saturday, February 18, 1764, and from the article following it is evident that the members of the Sun Fire Company, at that early date, deserve mention for the first attempt to light the streets:

"Agreed, That upon every accident of fire happening within the borough, every member of the company shall fix a lighted candle in a front window, or over the front door of his house, for the convenience of the people going to and from the fire."

At a meeting held on July 16, 1768, at the house of John Epley's, "it was agreed by the company that a ticket of the publick Philadelphia Lottery should be purchased out of the company's stock, and that Barned Hubley shall purchase the same."

At a meeting of the company held January 23, 1773, "George Moore was discharged from paying his fine for neglecting to warn the company to

meet on the third Saturday of this instant, and that by reason of warning the company on the fourth Saturday of this month, occasioned by Michael Fordine's fire."

At a meeting held on August 20, 1774, it was unanimously agreed that six tickets of the Conestoga Lottery "should be purchased for the use of the company, and they were likewise purchased by Cas. Shaffner. The numbers of the said tickets were as follows: 2075, 2076, 2077, 2078, 2079, 2080."

At a meeting held April 15th, 1775, at the house of John Feitman, few members were present. At this meeting "Messrs. Atlee, Vogt and Boyd, as a committee from the Union Fire Company, waited upon this company to confer with them in respect to the allowance to be made to Charles Hall for his care of the fire engines since December, 1773, and to determine if the engines are to be left under the care of Mr. Hall. Upon consideration of this meeting it was thought best to refer it to a full meeting of the company, and the succeeding clerk is ordered to give notice in the tickets to members—and some of this company shall wait on the Union and desire their attendance."

At a meeting held at the house of John Widley, on January 20, 1781, "it was agreed by a majority of the company that the fines should be one shilling specie, or if exchange for not attending at each meeting for each private member of five shillings specie or if exchange for the clerk not doing his duty, and the succeeding clerk is to give notice to the members of proceeding, and the clerk is also to give notice to the treasurer and members that there is to be a settlement at the next meeting."

This settlement was made at a

meeting held March 17, 1781, and the amount on hand at the last settlement, January 16, 1776, was 17 shillings, to which was added by settlements with the previous treasurer, Casper Shaffner, £23 17s, and fines up to June 15, 1776, making a total of £42 14s. 8d. This amount was placed on interest June 16, 1776, and continued until March 17, 1781, the interest being £11 2s 5d, making the fund £53 17s 1d. The amount expended during the same time was £3 9s 5d, leaving a balance for the company of £50 17s 1d.

There was also on hand a balance of Continental currency of £102, which is not included in the company account.

The auditors of this account, which is certified as correct, were William Bawsman and Matthias Young.

At a meeting held on March 17, 1781, at the house of Charles Drum, "it was agreed that no liquor should be called for until after roll calling, and that each member calling for any liquor is to pay for it himself."

At a meeting on July 17, 1781, at the house of Christian App, Peter Hoofnagle and John Miller were appointed to provide a petition and send it to the Assembly, to have an act passed for the better regulating the inhabitants of the Borough of Lancaster, in respect to providing for fire buckets and other articles, etc.

At a meeting on the 24th day of January, 1759, "at ye house of Mr. Adam Weaver, it was unanimously agreed that Mr. Frederick Steinman, Mr. John Miller, Jacob Fry and Jacob Bailey are appointed to be a committee to attend the members of the Union Company at their next meeting, and in case they have not a meeting then the members aforesaid are to meet the Grand Jury to consult

with them to raise money for a new engine." It was agreed at this meeting that Mr. John Miller and Mr. Jacob Frey are to ask Mr. Adam Reigart for the money belonging to the Sun Fire Company in the hands of Mr. Jacob Kagay's estate.

It was agreed that "if any whose turn .. may be to be clerk is to take good care not to neglect to give notice to meet on the third Saturday of the month; if he neglects, he is liable to pay a fine of five shillings, without the benefit of the clergy."

At a meeting March 21, 1789, at the house of Jacob Frey "it was agreed that the county tax assessed on each of the members of the company will be paid by order of the Commissioners of this county towards the fire engine and to agree with the Union Company."

At a meeting held on March 19, 1791, at the house of Jacob Frey, it was resolved "that Adam Weaver and William Bausman are appointed to consult the Corporation about a new house to be built for the use of the engines, and the same time to consult with the Union Company."

At a meeting December 17, 1791, of the Union and Sun Fire Companies, at the Court House, Jasper Yeates was chosen chairman. "It was proposed that two persons should be proposed out of the Union Fire Company and two persons out of the Sun Fire Company to superintend and direct the alteration of the engine house, in such manner as fully and conveniently to hold the different engines, with their pipes ready screwed on, and the same was carried in the affirmative. Whereupon Measrs. Adam Reigart, Andrew Keiss, Paul Zantzinger and Godleib Nauman were duly chosen for that purpose.

"It was also agreed that two sluices

be fixed at proper places on the Orion run and one sluice on the Vine street run, in order to collect the water in case of the calamity of a fire; and that a bill of the expenses attending this work be submitted to the Commissioners of the county, as a proper public charge, to be paid by the county at large. It being suggested that a nightly watch and lighting of the streets of the borough would be attended with much public advantage, it is agreed that Jasper Yeates, Matthias Slough, Joseph Simons and Geo. Ross, of the Union Fire Company, and Frederick Steinman, Frederick Frick, Jacob Lahn and Christopher Myer, of the Sun Fire Company, be a committee to meet on the Corporation, praying them to use their efforts to have a law passed for that purpose."

At a meeting of the members of the different fire companies in the borough of Lancaster on Saturday, November 24, 1792, pursuant to special agreement for that purpose, Jasper Yeates, Esq., was unanimously chosen chairman. "It appearing at the meeting that the fire engine deposited near Gen. Edwd. Hand's is much out of order, and that the box thereof will not contain water, it is agreed that the same be forthwith fully sheathed with copper, and that Frederick Steinman be engaged to do this business."

"It is unanimously agreed that the two fire engines belonging to this borough be put under the care and direction of Peter Getz, to be by him kept in good order, and that he be paid the sum of £4 10s for his services therein."

"Mr. Zantzinger reported that they had deposited the four keys of the engine house adjoining Mr. Jacob Bailey as follows: One with Gen. Hand, the second with Mr. Jacob Bailey, the

third with Mr. App, and the fourth with Mr. Zantzinger. For the engine house opposite the Moravian Church as follows: One with George Musser, the second with Mr. Thomas Foster (in Philip Dean's House), the third with Mr. Andrew Keiss, and the fourth with Mr. John Hambright."

At a meeting of the company held on Saturday, the 15th day of July, 1797, at the House of Godleib Nau-man, this was adopted: "Whereas, Casper Ehrman, being requested by this company to tell in what con-dition he found the new engine be-longing to this company, stated that he found her in a leaky condition.

"Resolved, That the four members who are entrusted with the care of the same, examine her and make re-port at the next meeting."



MINUTES OF JUNE MEETING

Lancaster Pa., June 2, 1912.

The Lancaster County Historical Society met in regular monthly session this evening.

The librarian, Miss Lottie M. Bausman, presented the following report:

Bound Volumes—"The Justice of the Mexican War," from the author, Charles H. Owen; "Sherman Day's Historical Collections of Pennsylvania," from Mrs. Elizabeth H. Ruff, of Montgomery, Ala.

Magazines and Pamphlets—Abstract of the Proceedings of Grand Lodge, F. and A. M., of Pennsylvania; Annals of Iowa; Penn Germania; "The True John Dickinson" (from Hamilton Library Association, Carlisle); the Linden Hall Echo; International Conciliation, three numbers; large number of magazines (including Blackwood and Harper's) from Mr. Francis R. Calder; Bulletins of New York Public Library, Carnegie Library of Pittsburgh and Grand Rapids Public Library; Mittellungen des Deutschen Pionier-Vereins.

The following were elected to membership: Miss Anna Geltmacher, 660 West Walnut street, this city; Miss Mary A. Baker, 353 North Queen street, this city; H. C. Demuth, this city; W. M. Nixdorf, this city; Christine E. Metzler, 28 Cedar street, Boston, Mass. The name of Miss Anna C. Grove, of Marietta, was proposed for membership.

Mr. W. U. Hensel submitted the following report of the committee to arrange for the portrait exhibition:

"Your committee appointed to consider and to confer with the Iris Club on the subject of a joint or co-operative movement to prepare and publish a history, and to collect and display an exhibition of portraiture in Lancaster county, respectfully represents:

"That it met with prompt response from the directorate and membership of the Iris Club; and it is of opinion the project can be made a literary, artistic and financial success. After a conference with a like committee from our sister society and with its approbation we recommend:

"1. That a date be fixed between November 15th and December 1st, 1912, for the exhibition, to last ten days or more, and that the same be displayed in the Iris Club house.

"2. That the Historical Society undertake to exploit the work of Lancaster portrait painters and of Lancastrians in portraiture, and to procure and publish a series of historical papers relating to the same.

"3. That your Society's committee, co-operating with a like committee from the Iris Club, be authorized to secure the assistance of all local artists and other persons interested in art to promote the exhibition contemplated and to invite contributions to the same.

"4. That the committee be authorized to appoint and secure a Finance Committee of public-spirited citizens who will raise a fund to provide for the necessary police protection and fire insurance of art works loaned.

"5. That this exhibition be restricted to oil and water color portraits, metallic and plastic figures, bust and medals, miniatures and silhouettes; and that its purpose shall be to select the best specimens of each artist's work and subjects representative of Lancaster county citizenship.

The Historical Society Committee consists of W. U. Hensel, B. C. Atlee, Redmond Conyngham, Mrs. Mary N. Robinson and Miss Martha M. Bowman.

The Iris Club Committee is composed of Misses Frazer, Anna E. Herr, S. R. Slaymaker, Laura G. Slaymaker and Mrs. E. T. Prizer.

They have already selected the following members of the Auxiliary Committee, to be enlarged from time to time:

Lloyd Mifflin, honorary chairman; Walter C. Hager, vice chairman; Geo. H. Danner, George Steinman, S. P. Ziegler, J. Augustus Beck, Jacob W. Deichler, Miss Blanche Nevin, Miss M. Emma Musselman, Miss Caroline Herr Peart, Mrs. James D. Landis, Miss Alice Malone, Miss Nevin, Miss Mary L. Kline, Mrs. Leon von Ossko, Miss Purple, Miss Lucretia Stoner, Mrs. C. S. Foltz, Charles H. Demuth, G. L. FonDersmith, D. McN. Stauffer, Rev. A. T. G. Appel, A. R. Beck, Miss C. W. Appel, Miss Florence Eckert, Miss Anna M. Myers, Miss Lettie Herr, Miss Katherine A. Griel, Miss Grubb, Miss Alice R. Appenzeller, Miss Mary Muhlenberg, Miss Helen Thurlow, Miss Virginia Gerhart, Miss Frances Calder, Mrs. Henry S. Hiestand, H. M. North, Jr., J. Hale Steinman, Miss Della Leaman.

An early meeting of the entire committee will be called, and plans will be formulated to enlist general popular interest in the exposition. Persons will be secured to write papers on Lancaster and its workers in the art of portraiture; and the collection of the productions of each particular artist of any considerable output will be assigned to different sub-committees. Many who are the owners of

these historic works have already volunteered to loan them, and systematic efforts will be made to procure a general and representative display.

Mr. Hensel has agreed to prepare a paper for the September meeting on Eichholtz, the artist, and his works; Mrs. Robinson is gathering material for a sketch of Landis; the Messrs. Beck will collect reminiscences of the earlier portrait painters of Lancaster county; and a group of the younger members of the committee will collect works of contemporary painters.

"Resolved, That the report of this committee be received and approved, that this society adopt its recommendations and authorize the committee to have them carried out."

The report was adopted.

Mrs. A. K. Hostetter, chairman of the committee on the Burrowes celebration at Strasburg, presented a report of the event, and the part the society took in the exercises.

Mr. H. Frank Eshleman presented the report of the committee which is planning for the celebration to be held in the fall. The report is as follows:

To the Officers and Members of the Lancaster County Historical Society.

Your committee, appointed to consider the question of holding appropriate public exercises in commemoration of some local historical point or event, or in recognition of the public services of some worthy local personage of the past, and erecting a suitable marker in perpetuation of the memory of the same, under the auspices of the Society, beg to report that:

1. We first took under consideration the advisability of commemorating the death and marking the graves of

the Revolutionary soldiers buried in unmarked graves in a Reamstown cemetery, who fought and became sick or were wounded, in the battle of Brandywine.

We traced out all the historical data to be had in the short time allotted to us, on this subject; and considered the facility of securing a boulder measuring up to the dignity and size required by the record and reputation of this organization. A sandstone boulder of four to six tons weight, or more, could easily be secured in the locality of Reamstown, as such stones abound there, and the same could readily be transported by trolley.

But the historical knowledge requisite to a proper observance of the event stated is yet too meagre and incomplete to undertake such a step.

The bibliographer in chief of the Congressional Library gave your committee an excellent list or source books of information upon the battle of Brandywine, including all phases of it. But the regiments and companies engaged—the killed and wounded, etc.—are not ascertainable with any accuracy, from any data yet brought to light. At least, to ascertain first the fact that such soldiers were buried at Reamstown with certainty, and, secondly, the names of them or some of them, are two lines of work initially to be taken up. We recommend to our members a zealous search into these interesting questions.

The sources of information briefly looked into by us are T. C. Amory's Military Services and Public Life of Major-General John Sullivan; Daniel Harris' account of the Battle of Brandywine, who gives a partial list of officers killed; B. J. Lossing's Pictorial Field Book of the Revolution; W. W.

MacElree's Along the Western Brandywine; Bulletin No. 8, relative to Battle of Brandywine in Penna. Historical Society; also Bulletin No. 7, Account of Battle of Brandywine in same Society; C. J. Stille, on Major General Anthony Wayne and the Pennsylvania Line; F. D. Stone, on the Battle of Brandywine; Thomas Sullivan's extracts from the journal of Sergeant Thomas Sullivan, of the H. M., 49th Regiment of Foot, and Justin Winsor's Handbook of American Revolution.

We have ascertained from these that Washington's army consisted of the brigades of Muhlenberg and Weedon, forming General Greene's division; Wayne's division; Proctor's artillery; the brigades of Sullivan, Sterling and Stephens; but we have not found any list of the regiments forming these various organizations at the date of the battle. We hope we can secure such a list from the War Department. F. D. Stone, in his article on the battle says: "On the old (Pennsylvania) muster rolls that have come down to us, many are returned as killed at the battle of Brandywine." As Stone wrote in 1908, these muster rolls are likely still accessible. At least, they invite a search in the Pennsylvania Archives, where certain rosters are printed.

We make note of these preliminary researches for the purpose of giving the members of our Society, and others concerned in this interesting question, starting points from which requisite knowledge (for erecting a stone over the remains of the patriots of the Revolution, whose ashes lie within our county) may be derived. They died for American liberty.

An elaborate map, showing the locations of the opposing lines and giv-

ing the names of certain regiments, etc., was published, according to act of Parliament by Wm. Faddon, Charing Cross, April 13, 1778. We have examined it, and it will be of considerable aid in the future commemoration of the Reamstown Revolutionary heroes.

We sought out all the information to be had from citizens of Reamstown, but nothing more than the traditional was brought forth. Evans & Ellis' History of Lancaster County states that at the time of the writing of that work some dates and names were decipherable upon the time-worn tombstones of these heroic dead of the Revolution, buried at Reamstown. We are informed that nothing at all is decipherable now. This illustrates the importance of not delaying the project any longer than the time necessary to get reliable data requires.

While we of Lancaster county have made a good start, we are yet very lax in our interest in and our effort upon the whole task of preserving the precious relics of the by-gone, considering the fact that this county is very rich in historical treasure, and the fact that she has over two centuries of the past in her storehouse.

II. Your committee next turned to another project for commemoration. The locality about Rockford, on the Conestoga river, contains the home of General Hand, famous and valiant in the Revolutionary War; at the same point on the stream Robert Fulton began his experiments with wheel-propelled boats; here, too, reaching out into contiguous Lancaster town, and now city, scores of stirring events of the Revolutionary War were enacted.

Williamson Park extends down to

the junction of the Lancaster and Big Springs road with the road to Rockford; and at that corner of the park offers a fine site for the erection of a marker (and perhaps the stone from which a boulder could be quarried, saving transportation), or perhaps a large natural face of rock, which could be dressed up to receive an appropriate plate. At any rate, no better stage could be imagined on which the the scenes of the past could be set with better environment, or with more dramatic effect, than the western corner of the Park. The fact that it is a public park makes it at once an appropriate place for the exercises intended.

In making the above recommendations, the committee is somewhat influenced by certain considerations which were presented some years ago in a local publication by a member of the Society who has always taken an active interest in these annual historical celebrations; and, as part of our report, we herewith submit, with slight adaptations, what was then said to be the fitness of this proposed celebration:

"Our local Historical Society has been doing especially fine work in its annual popular celebrations, and in erecting enduring monuments. Our civic trophies had fit commemoration in the Fulton Centennial in 1909; and the significance of the Pennsylvania-German settler on our soil had its day of song and story in 1909; and the significance of the Abolition opposition to slavery was commemorated in the sixtieth anniversary of the Christiana Riot and Treason Trials. It would be most fit to have a 1912 celebration on the banks of the Conestoga, in the shadow of Indian Hill, and to foregather around "Rockford," for many years

the home of General Hand. The place would be most suitable and picturesque, and the theme would stir every instinct of patriotism.

About such a celebration could be grouped a hundred vivid local incidents of the Revolutionary War, having their scene in Lancaster county, and their participants among the quota it furnished to the cause of freedom. It would recall the early ardor of Shippen, Ross, Yeates, Slough, Webb, Atlee Henry, Lauman and Bausman, of Lowry, Feree, Irwin and others; the heroism of Archibald Steele, and the intrepid young John J. Henry, of the Quebec campaign; the achievements of Burd's and Grubb's battalions; Zanzinger's company of the "Flying Camp;" the rifle and musketry battalions of Miles and Atlee; the romantic story of the British prisoners' captivity in Lancaster, and other easily-verified facts far more romantic than current fiction. And what a fine thing it would be to wander down along the meandering Conestoga and come across a granite pillar or pyramid with some such inscription as this:

Here
at
"Rockford"
Lived and Died
Gen. Edw'd Hand,
A Soldier of the Revolution,
A Citizen of the Commonwealth,
Born in Ireland, Commissioned
By the King of England to fight
For British Rights.
After he had Resigned
His Commission and Retired
To Civic Life the Wrongs
of an Oppressed People
Summoned Him to the Defense
of Anglo-American Liberty
Which He Helped to Establish
With His Sword and Pen.
He Lived and Died
Respected by His Contemporaries
Whose Descendants Have
Gratefully Reared This
Stone to Mark the Place
He made the Home of
A Soldier, A Statesman and
A Gentleman.

Your committee, therefore, report that after several meetings and due consideration of the subject:

First. They have elected Hon. W. U. Hensel a committee on finance and general arrangement, who is to enlarge the committee as he sees fit, to proceed with the finances and arrangements for a commemoration of the events that cluster about Rockford and vicinity, and for the erection of a suitable marker, under the auspices of the Society this autumn, in September or October, if the Society approve of such event.

Second. If the said committee on finance and general arrangement consent to accept the appointment and assume the steering and general arrangements of the projects, your committee recommended to the society, the above-mentioned commemoration of Rockford and vicinity.

Third: This committee having performed the duty assigned to them, beg to be discharged.

H. F. ESHLEMAN,
A. K. HOSTETTER,
D. F. MAGEE,
MRS. M. N. ROBINSON,
MRS. S. B. CARPENTER.

The committee on Manheim's Old Home Week reported that the invitation to participate in the festivities had been accepted and arrangements made to have the Society represented.

The paper of the evening was a history of the early years of the Sun Fire Company of Lancaster. It was compiled from the old minute book by the late Ferdinand Demuth. The paper was read by Miss Lottie Bausman.

Mrs. Robinson read the following interesting clipping:

The Historical Society of Cumber-

land County has taken steps to preserve an interesting house in Shippensburg. It was erected earlier than 1730, and was a public house in 1750, when there was granted for it what was probably the first liquor licence given to a woman in Pennsylvania. Janet Piper was the proprietress, according to the records, and her house was used for holding Court when all this part of the State was a part of Lancaster county. The Judges came away over from Lancaster and held Court in Miss Piper's house, because it was convenient and because Miss Piper was a good cook. But it was dry, just like Shippensburg is to-day, and the Court and Bar frequently got thirsty. The nearest still was along the mountain, so the Court granted Janet Piper a license to "sell by small measure such as ye laws of ye province allow." The house is near the dividing line between Franklin and Cumberland counties, and the Kittochtinny Historical Society will interest itself with the Cumberland county historians in its preservation.

asking the Society to assist in the

An invitation was received from the local Independence Day Committee, day's exercises.

On motion adjourned.



PAPERS READ

BEFORE THE

LANCASTER COUNTY HISTORICAL SOCIETY

FRIDAY, SEPTEMBER 6, 1912.

"History herself, as seen in her own workshop."

JOHN LANDIS, PAINTER

ARTHUR ARMSTRONG

MINUTES OF THE SEPTEMBER MEETING

VOL. XVI. NO. 7.

PRICE TWENTY-FIVE CENTS PER COPY.

LANCASTER, PA.
1912.

JOHN LANDIS, PAINTER.

The first of a series of historical papers bearing on early Lancaster portrait painters, as arranged for by a joint committee of the Lancaster County Historical Society and the Iris Club, which is planning for the portraiture exhibition in November, were submitted at the September meeting of the Historical Society by Mrs. M. N. Robinson and Mr. F. R. Diffenderffer. Mrs. Robinson's paper on "John Landis, Painter," is as follows:

The compilation of this paper was undertaken with many misgivings. Not the least obstacle in the way was an entire ignorance regarding the man in question. That, however, as research went on, ceased to be a dominating factor in the case; and by degrees the truth became evident, that while as an artist John Landis may not have been prominent among the painters who have at times dwelt within our county limits, his life may have afforded more of story and of interest than did the biography of others of greater reputation.

One of the oldest families in Lancaster county is that of Landis. The name is said to be of French origin. As early as 1717, three brothers, Benjamin, Felix and John, all Swiss Mennonites, came to America and took up land in Lancaster county, then Chester. A grandson of Felix Landis settled in Dauphin county, and from him the subject of this paper is descended.

Henry Landis, the father of John,

was a farmer. According to his will, recorded in the Court House at Harrisburg (Book P, page 339) he was the father of twelve children, Jacob, Barbara, married to John Walters; Mary, married to George Hocker; Henry, John, Elizabeth, Anna, Samuel, Adam, Sarah, Ann and Joseph. The will is dated October 23, 1823, and was proved April 9, 1824.

The future "artist, poet and tourist," as he calls himself was born October 15, 1805, at the Engle place on the Middletown road, about one mile south of Hummelstown, and ten miles from Harrisburg. The farm was on the banks of the Swatara, and he speaks of himself as "hailing from the Cave Farm," Echo Cave being located on the place.

Very early in life he showed a marked talent for drawing and painting. Born of Lutheran parentage, his familiarity with the Bible suggested his fitness to study for the ministry. He finally decided to learn the printer's trade, and served out his apprenticeship with John Wyeth in 1822, who then printed the "Oracle of Dauphin." His fellow apprentices were the late Judge Murray and M. D. Holbrook. He was a lad of no ordinary ability, and very soon mastered his trade. He then became a partner in the only Jacksonian Democratic paper then published in Reading, and was a partner for six months, and then divided his time between York, Harrisburg and Lancaster until 1833.

His next venture was to open a lottery office, which he continued until the law was passed abolishing lotteries in this State, approved by Gov. Wolf March 1, 1833. It is said that at one time he won a prize of \$50,000. He went into the notary business and made considerable money, which he

managed to squander in various ways. He "studied for the medical profession," he says, "when I had a fortune of \$3,000 before the Fine Arts."

He began to paint in 1830. Naturally inclined that way, it was easy to induce him to follow his own inclinations. His becoming an artist is thus accounted for: "A traveling portrait painter came to Harrisburg and stopped at the hotel where Landis boarded. Learning that John had money, it was an easy matter for the painter to make him believe he was fitted for the profession—that he would become a Raphael in the course of time. John naturally became an artist in a very short time." He began with portrait painting, spent thousands of dollars in pursuing it, painted fourteen small single portraits, among them one of Mr. Chambers Dubbs, and one of Gen. Zachary Taylor. Of this last there is a funny story told. It was painted in the shop of a house painter, Cruikshank by name, with whom Landis was intimate, and from whom he bought his paints. A reception was to be given to Taylor at Coverly's Hotel, and Landis was very anxious to complete his picture in time. During his absence at dinner, Cruikshank, who knew something of painting himself, was dissatisfied with the eyes, and undertook to correct them. In his efforts to improve Landis' work he made the General cross-eyed. Landis never noticed what had been done, finished his portrait, and, at the reception, forced his way to Gen. Taylor's side, and proudly unrolled his achievement. Alas! the painting had been rolled up when wet, and the result can better be imagined than described.

Whether this misadventure was the cause of his abandoning portraiture

is hard to say. He began to paint historical and Biblical subjects. Of the latter were the "Resurrection" and "Christ Preaching and Healing Diseases." This last was destroyed when the Lutheran Church in Harrisburg was burned in 1838. His studio was filled with many square feet of pictured canvas. He painted "Washington at His Devotions," with the unfortunate effect of making the "Father of his Country" look as if his throat had been cut. Then came the "Battle of New Orleans," 14 by 22 feet, in the execution of which he says he risked his life "crossing the Susquehanna during an ice-flood, in mid-winter, to procure the portrait of Gen. Adair Senator from Kentucky," for it. He took the painting to England to exhibit it, but lost large sums in the enterprise. The English would not go to see it, because all the dead soldiers in the foreground were red-coats. He returned, exhibited it in the rotunda of the capital to induce the Senate to appropriate \$30,000 for its purchase. Col. W. A. Crabb had charge of the bill, and Mr. W. Grimshaw discovered the horse had five legs. This defeated the project. Mr. Landis corrected the error, but future applications failed. The painting cost him just \$53. He did not even send to Philadelphia for "artists' colors," when his friend Mr. Cruikshank could furnish him with everything he needed in that line. Of this painting he said that it was "the most wonderful and valuable, being unequalled on the earth." Other pictures of his were the "Resurrection," "the Head of John the Baptist" and "St. Peter's Release by an Angel."

In 1830 he had smallpox, and while lying abed with that disease he had a vision of the Lord, who called him

"Anointed," and commissioned him to preach, which he did after that period. When recovering from that disease he started from Harrisburg for Lancaster, and between the latter place and Columbia the wagon broke down, and Landis had an arm fractured.

Not content with painting, he aimed at distinction in letters. About 200 hymns came from his pen, a "Treatise on Poetry and Painting," the "Soul's Aid," "Heroic Poem, Life of the Messiah," and other effusions. Here is a specimen of his verse:

"Landis! great Poet Painter 'f the time
By Pencil touches and in Rhyme;
Thy Poetic fire is displayed;
In Heaven's glory arrayed!
In Celestial Seraphic lay—
All glorious! like the noon day;
Miraculous light and melody!
Commingle together sweetly."

In his early years he was inordinate-
ly fond of dress and excessively vain.
On one occasion, attired in a new
broadcloth suit, kid gloves, high silk
hat and polished boots, a costly ring
on his first finger, and sporting a
handsome cane, he stepped up to a
friend, exclaiming: "Say, don't I look
like a Frenchman?" Pride, religion,
and an unsuccessful love affair—the
lady finally married a Mr. Weidler—
unbalanced his mind.

Part of his life was spent in Lan-
caster, where he endeavored to sell
his books. Among his works was one
entitled "Discourses on the Deprav-
ity of the Human Family, Particularly
Applied to These Times," 1839. One
of his associates was the artist Peter
Grosh, to whom he gave hints as to
the mixing of colors.

In his capacity as tourist he visit-
ed England, and later on, as an "Ori-
ental Tourist," he visited the Holy

Land. By this time his religious fervor had unbalanced his mind, and when within a few days' journey of Jerusalem he was found by a band of roving Bedouins on the desert, weary and footsore, suffering from fever. The Arabs soon noticed that Landis was of unsound mind, and, having a religious reverence for such unfortunate children of Allah, they carried him to Alexandria, from which point the American Consul returned him to the United States.

Despite the winning not only of his lottery prize, but of his "triumph over Du Solle and Geo. R. Graham in his fl. fa. suit for \$10,000, for libels, in 1845," he was very poor in the latter days of his erratic life. It is said by some that the world is willing to accept you at your own valuation of yourself. Considering himself "an artist of indubitable inspiration, by consequence of inspired poems and paintings," he, nevertheless, was "refused money and patronage and compelled often to live on dry bread and water." At one time he braided straw hats for a living in a smith shop he occupied in the vicinity of Chambersburg, and came near being burned to death by the straw catching fire while he was in bed one night.

In person John Landis was of ordinary height and weight, with pale, swarthy complexion, and dark, melancholy eyes. He was quiet and unoffending, never profane in his language, and abstained from drink and tobacco. In brief, he was a religious fanatic of the Dunker type, and wore a broadbrim hat, long surtout, long hair and beard and looked sanctimonious.

He was alive in 1851, but the date of his death, which is said to have occurred in an almshouse, is unknown.

In conclusion, it may be said that this paper is a compilation only. Much of it may be found in the early numbers of Dr. Egle's "Notes and Queries," and for some of the most interesting personal items I acknowledge my indebtedness to Prof. J. Aug. Beck, of Harrisburg.

ARTHUR ARMSTRONG.

One of the best-known names in the galaxy of artists who adorn the roll of Lancaster county's honored sons is that of Arthur Armstrong, portrait, landscape and historical painter. His is the distinction of being born, reared, educated and living his life among our people. He was born in Manor township, in the year 1798. His father's name was James Armstrong, and the family was related to General Armstrong, who was Secretary of War during President Madison's administration.

Unfortunately, few facts concerning his early life have come down to us, which seems all the more singular in the light of the after reputation he made for himself. His education was, no doubt, that which the local schools of that day could offer. That he was a very well informed and intelligent man the writer can testify, having seen and heard him frequently a year or two before his death. The earliest record of his artistic life that I have found dates back to about the year 1820, when, at the age of twenty-two years, he opened a studio in the borough of Marietta, where the late Judge John J. Liebhart became one of his students, acquiring no little proficiency in portrait painting, and one of whose efforts was a portrait of Gen. Simon Cameron, which has been highly spoken of. That, no doubt, was the place where his public career as an artist began. The eminent miniature painter, J. Henry Brown, was also one of Armstrong's pupils. Why he

preferred the country town to the capital city is left to conjecture. How long he remained in the river town and when he came to Lancaster is unknown.

The first contemporary notice we have of Mr. Armstrong dates back to December, 1849, which reads as follows: "We were very much gratified with a recent visit we paid to the gallery of Mr. Arthur Armstrong, in the Mechanics' Institute. Mr. Armstrong, we believe, is a native of this city, and if talents of the highest order as an artist, combined with suavity of manners and an exceedingly accommodating disposition, deserve ample encouragement, then he is richly entitled to it at the hands of the public.

"His paintings—and his gallery is ornamented with some splendid productions from his pencil which exhibit taste, skill and production of the highest order of genius—are well worthy a visit from all of our citizens in town and country. We intend, when we have a little more leisure, to renew our visit, and take a note of his most celebrated paintings for publication. We hope that Mr. Armstrong will be liberally patronized as a native, and he is eminently deserving of it."

Alas for the good intentions set forth in the last sentence! Whether written by the editor or reporter of the "Intelligencer," the promise was never fulfilled. I hung on the trail until the period of Armstrong's death, but never an additional word was found.

How long Mr. Armstrong kept his studio in the Mechanics' Institute there are no present means of determining, but it could not have been for long, because a writer in the "Examiner" writes as follows: "Arthur Armstrong was born in Manor township,

and was long and well known to Lancastrians. He aspired high, built a fine studio of classical design on Orange street (on the north side, about half way between North Queen and Christian streets) and fitted up the second story as a gallery to exhibit paintings. We remember Hamlet and Ophelia and the Assassination of Caesar, which were works of great size; and he also had a large collection of engravings, which he took great pleasure in showing to a few select friends. He was a genial, kindly-hearted man, and had numerous pupils, some of whom speak kindly of him to this day."

As most people know, and as all can well understand, the portrait painter's profession in a small city at that day was neither well patronized nor profitable, and Mr. Armstrong was compelled to enter the lower forms of using the brush. As the eminent Benjamin West is said at one period of his career to have painted tavern signs and similar things to eke out his early needs, so, too, our friend Armstrong also resorted to these "pot boilers," and painted signs and made and gilded picture frames when more desirable patronage was not forthcoming.

That he did this lower class of work well may be taken for granted, but we have also strong testimony to the fact. In an appreciative, but all too meagre, biographical sketch of him in Harris' Biographical History of Lancaster County we find the following, which is copied from an unnamed "contemporary." "It does not require a connoisseur in the fine arts to discover something remarkable in the style of Mr. Armstrong's paintings; he leaves nothing in the dark for the imagination to work out; it is bold and distinct, and yet the distance is

kept in such a natural harmony as to give it at once that ease and softness essential to the art. The picture (the one the contemporary describes) is one on rich blue silk, and is intended as a banner for the Washington Fire Company of Louisville, Kentucky. The back of the canvas represents the Washington family, which is not a mere convening of the bare material, but with a persevering assiduity the artist has left nothing unfinished. The scene is under the portico of the mansion at Mt. Vernon, and consists of the domestic family circle. In the distance is seen the Potomac, studded with sails. In short, the whole is beautifully worked out, and more worthy the gallery than the back of a banner. This splendid piece of workmanship reflects a character of no ordinary degree on its author, and it must be a source of gratification to himself as well as to his friends that the reputation he has gained by his late productions secures for him the patronage which his genius so richly merits. Mr. Armstrong is an eminent artist indeed."

But little is known of Mr. Armstrong's earlier years. It is not known who his preceptors were, but it is known to his family that for a time he was under instructions from a Philadelphia artist. That Mr. Armstrong enjoyed the confidence of his fellow-citizens is seen in the fact that when on July 8, 1829, the Mechanics' Society was organized, he was elected treasurer of the organization. He married Miss Harriet Wentz, of this city. His children were James T. Armstrong, also an artist, but who died comparatively young; Amanda Haldeman, Elizabeth Groff and Margaret Katherine Kerfoot. Two daughters, Helen and Harriett, died young.

Two of his daughters, the Misses Amanda Haldeman and Elizabeth Groff, survive, and their home at No. 406 North Duke street is filled with mementoes of their gifted father's art and labors. Elizabeth G., the younger of the daughters, seems to have inherited some of her father's genius, as several examples of her handiwork with the brush clearly show.

Arthur Armstrong died on June 18, 1851, at the comparatively early age of fifty-three years.

Mr. Armstrong seems to have been a prolific painter. A goodly number of his pictures are still in this locality, but many more were taken elsewhere. His surviving daughters still have on the walls of their home the following examples of his skill with the brush:

1. Portrait of his daughter, Amanda.
2. Portrait of his daughter, Elizabeth.
3. Portrait of his son, James.
4. Fine picture of his wife with her young daughters by her side.
5. Portrait of his daughter, Margaret Katharine, at a youthful age.
6. An excellent portrait of himself at mature manhood.
7. Portrait of himself at mere youthful period.
8. Portrait of Mrs. Margaret Haldeman, his sister-in-law.
9. Portrait of his daughter, Helen, who died young.
10. Portrait of his daughter, Harriet, who died young.
11. Portrait of Mrs. Thomas Wentz.
12. Portrait of Mrs. Catharine Wentz.
13. Fruit piece—peaches, grapes, watermelons, etc.
14. The entombment of Christ—five large figures on canvas, which is of large size, now owned by J. B. Lich-ty, of Lancaster.
15. Portrait of the late Mrs. Christian

- Gast, owned by Mrs. Annie E. Martin.
- 16-17. Portraits of the late Emanuel Schaeffer and second wife, property of Miss Lou Herr, of Philadelphia.
18. Portrait of Mrs. Dr. John Levergood, owned by herself.
- 19-20. Edwin and Susan Schaeffer.
21. Portrait of Mrs. John Herr, owned by M. Louise Herr.
22. Portrait of Mrs. W. E. Heinrich, owned by her daughter, Miss Margaret Heinrich.
23. A portrait owned by Miss Susan C. Frazer, of Hon. William Frazer.
24. A portrait of James Jefferies, owned by Miss Susan Jefferies.
25. A portrait of Col. John W. Forney, owner unknown.
26. A portrait in oil of Michael Breneman.
27. A portrait in oil, on wooden panel, of Kitty Snyder.
28. A small portrait in oil, on wooden panel, of gentleman whose name is written on the back, but is undecipherable.
29. Picture of Fort McHenry.
30. Picture of two of W. E. Heinrich's children.
- The pictures 26, 27 and 28 are in the possession of Mr. John Breneman.

MINUTES OF SEPTEMBER MEETING.

Lancaster, Sept. 6, 1912.

The Lancaster County Historical Society resumed its monthly meetings this evening, when arrangements were made for the General Hand celebration, and the first of a series of papers on early Lancaster portrait painters was read. Mr. F. R. Differffer presided in the absence of the president, Mr. George Steinman, while Miss Martha B. Clark was the secretary pro tem.

Miss Lottie M. Bausman, the librarian, presented a report of the donations received during the summer. The report was as follows:

Bound Volumes—The large and valuable donations from Mr. Edward Breneman (including a bookcase); "The Swedish Settlements On the Delaware," two volumes.

Unbound volumes, magazines and pamphlets—"Old Mercersburg"; Vols. I to V of the Pennsylvania German Society, from the Historical Society of Berks County; Annals of Iowa; American Catholic Historical Researches; American Catholic Historical Society; American Philosophical Society, two numbers; German-American Annals, two numbers; Penn Germania, two numbers; Schenectady County, N. Y., Historical Society; Linden Hall Echo; International Conciliation, two numbers; "Indian Graves on Bead Hill," Plymouth, Pa.; Sixteenth Annual Report of Carnegie Library, Pittsburgh; Bulletin of Car-

negle Library, two numbers; Bulletin of New York Public Library, three numbers; Bulletin of Grand Rapids Public Library, three numbers; lot of Confederate money (paper).

Miss Annie C. Grove, of Marietta, was elected to membership, and the name of Mrs. B. Frank Barr proposed.

Mr. H. Frank Eshleman presented a report of the part the society took in the "Old Home Week" celebration at Manheim, the report recommending that the papers read there by A. K. Hostetter on "General Heintzelman," and Dr. J. H. Sieling, on "Baron Stiegel," be published. The Chair was authorized to appoint a committee to take up the matter.

The first papers which were prepared at the request of the committee having charge of the portrait exhibit to be held in November at the Iris Club were written by Mrs. M. N. Robinson and Mr. F. R. Diffenderffer. Mrs. Robinson had as her subject "John Landis, Painter," while Mr. Diffenderffer's subject was "Arthur Armstrong," a portrait, landscape and historical painter, who was a native of Manor township. Both papers were ordered to be published in the society's pamphlet.

Mr. Hensel gave a report of the arrangements being made for the General Hand celebration at Williamson Park.

After a discussion on book purchases, the meeting adjourned.

PAPERS READ

BEFORE THE

LANCASTER COUNTY HISTORICAL SOCIETY

FRIDAY, OCTOBER 4, 1912.

"History herself, as seen in her own workshop."

REPORT OF COMMITTEE WHICH CONDUCTED THE GENERAL HAND CELEBRATION.

JOHN JAY LIBHART, ARTIST.

AARON ESHLEMAN, ARTIST.

JACOB ESHLEMAN WARFEL, PAINTER.

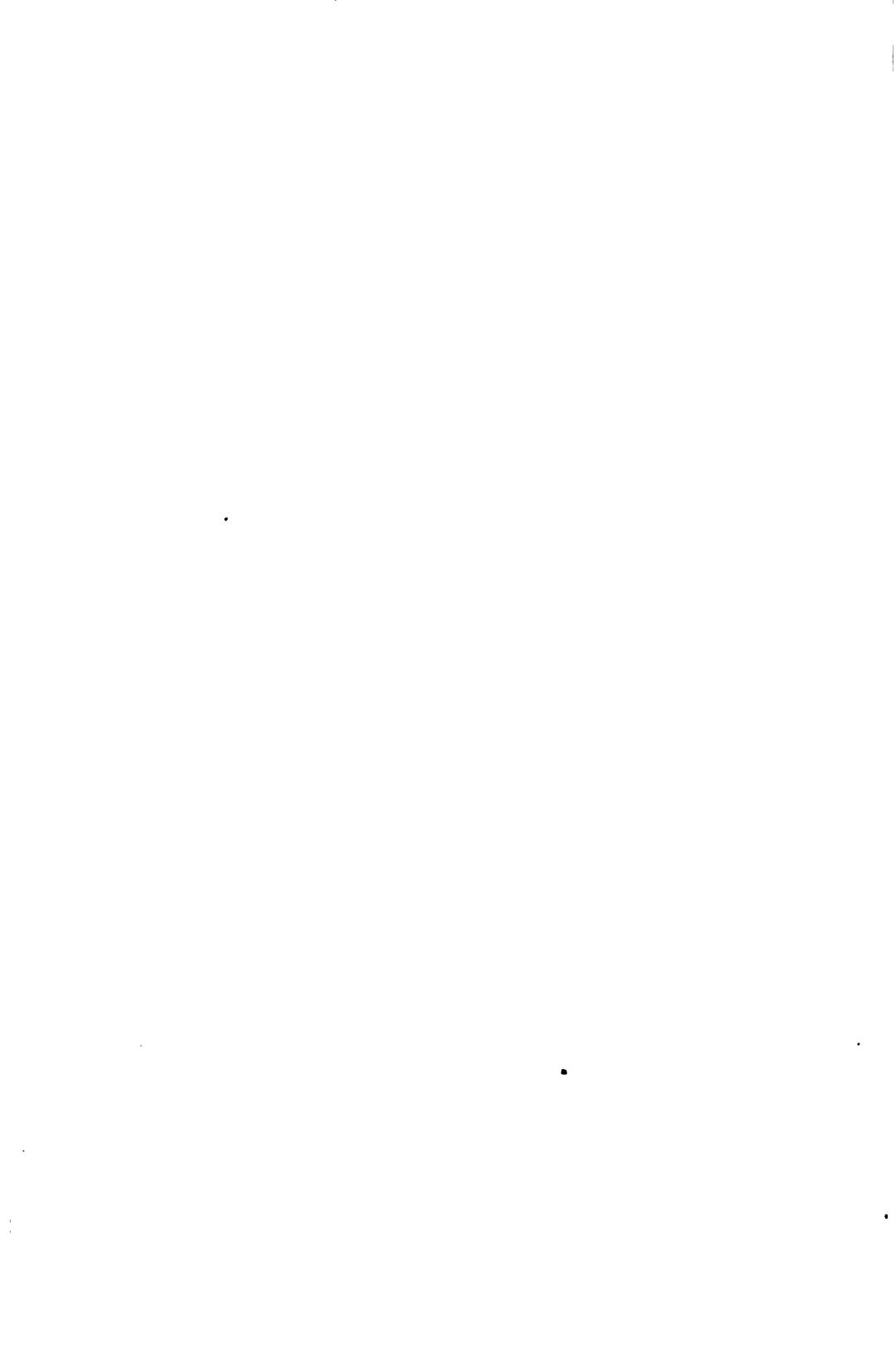
MINUTES OF OCTOBER MEETING.

GENERAL HAND CELEBRATION NUMBER.

VOL. XVI. NO. 8.

PRICE TWENTY-FIVE CENTS PER COPY.

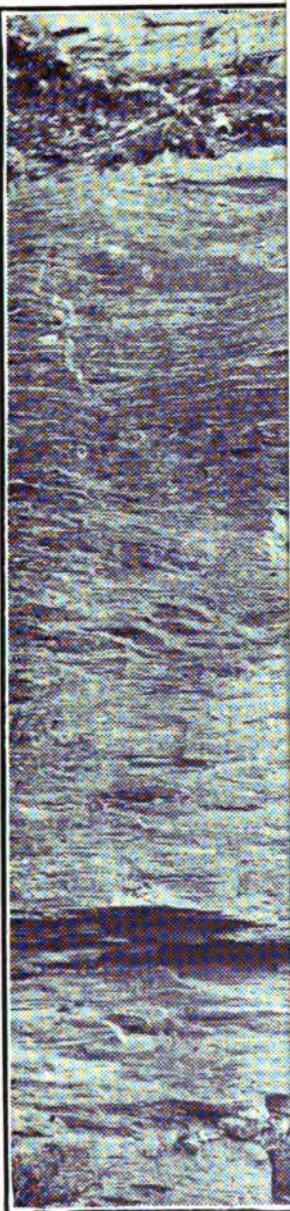
LANCASTER, PA.
1912.



Report of Committee which Conducted the General Hand

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ERECTED IN



Report of the Committee which Con- ducted the General Hand Cele- bration.

Lancaster, Pa., October 2, 1912.

To the Lancaster County Historical
Society.

Your committee to arrange and conduct the public ceremonies comprising a celebration of "Lancaster County in the "War of the Revolution," with special reference to the services of General Edward Hand, has completed its labors, and—supplementing preceding announcements of preliminary arrangements—now finally reports:

It arranged for a programme of exercises, which, as hereinafter appears, was fully carried out September 20, 1912. It prepared, published and sold extensively a souvenir programme, containing illustrations of General Hand, as a military officer, and of "Rockford," his home; a sonnet by Mrs. Mary N. Robinson to General Hand; a genealogy of his family, and a chronology of the leading events of the Revolutionary War related to Lancaster county. Ten copies of this programme are herewith submitted for the archives of the society.

It secured the interest and attendance of a number of the direct descendants of General Hand, and of many other Lancaster county Revolutionary soldiers. It procured a massive granite memorial tablet and caused the same to be permanently fastened upon the face of Indian Rock. It received individual contri-

butions sufficient to defray all expenses, without making any draft upon the society's funds. All the details of these features of the celebration appear in the report appended hereto.

It especially recognizes the valuable aid of Miss Margaret Humphre-ville, in organizing and conducting the musical features of the programme, by school children; and as an expression of its obligation and gratitude places at her disposal two hundred copies of the souvenir programme to be distributed, in her discretion, among those who aided her efficient work.

Having concluded its labors it asks for honorable discharge.

Respectfully submitted,

W. U. HENSEL,
Chairman.

H. FRANK ESHLEMAN,
Secretary.

BENJ. C. ATLEE,
Treasurer.

THE EXERCISES.

The amplest measure of success crowned the General Hand celebration that took place at Williamson Park on Friday afternoon, September 20, 1912, and the highest hopes of its progenitors, the members of the Lancaster County Historical Society, were realized in full. Several thousand citizens of the city and county were in attendance and the event, so timed as to mark the anniversaries of the Paoli massacre and the adoption of the Federal Constitution, will go down in the chronicles of the Society as a worthy chapter in the series of its illustrious records that now embrace the Fulton, the Hans Herr, the Christiana riot and the Hand celebra-tion, all of which centered around the

dedication of enduring monuments erected by its generosity to commemorate sites and deeds and men of renown who have made Lancaster county "rich with the spoils of time."

The warm September sun, with its genial glow, and the balmy air proved so alluring that the original intention of the committee of arrangements to hold the exercises in the park pavilion was abandoned and the gathering took place on the green hillside of one of the northern slopes. Nature furnished a charming amphitheatre. The lingering verdure of summer glinted with the first touch of autumn's glory, the grateful shade of a cluster of trees and the dome of spotless baue lent a tender grace to the scene and framed a picture of unforgettable beauty to the beholder. Then, the purpose of the occasion, the recollection of the heroic and exalted deeds of him who was honored, the presence of several hundred school children and their choruses of patriotic hymns, served to thrill the spectator with deep emotion and must have been gratifying indeed to the Historical Society members whose labors of love in the research of local lore are finally finding fruitage in a widespread, even enthusiastic, public interest. On the face of Old Indian Rock, around which centers the romance and sentiment attaching to legends of the native red skins, and on whose heights the ancient Hand mansion still stands, their granite tablet is embedded and its fitting inscription will attest to "generations yet to come" the recognition that a grateful people, feeling their obligation, paid to one of their most illustrious fellow citizens.

The programme, as announced, was carried out to the last detail. The guests of honor, the speakers, the committee, the officers of the Histor-

ical Society, the Judges of the Courts and the members of the Park Committee of City Councils assembled at the free library building and were conveyed to the park in autos.

Interest was heightened by the presence of the following direct lineal descendants of General Hand: Mrs. Marie Atlee Worthington, the Misses Atlee, Mr. George F. Atlee, and Mrs. John S. Hough, of Trenton. State Librarian T. L. Montgomery motored down from Harrisburg, bringing with him Messrs. Daniel Dull, George Nau-man and Samuel McCullouch.

A procession was formed at the park by the officers, committee, speakers and school children. The latter, all of whom were girls, dressed in white, carried miniature United States flags. The Hand regimental flag, a handsome standard, reproduced by Mr. Walter C. Hager, was proudly carried by Master T. Cuylar Clendennen, of Fairmount, Little Britain township, using the same flag pole as that carried in the Revolution by his great-grand-father, James Clendennen. The occa-sion would not have been complete without the flag of the City of Lancas-ter, and the Red Rose banner was carried in the procession by Masters Billy Kinzer and Harry Hopkins, de-scendants of Revolutionary soldiers. Mr. H. S. Williamson marshalled the line of parade.

After proceeding to the spot desig-nated for the exercises, there was an overture by the band, an invocation by Rev. Dr. L. S. Mudge and a chorus by the children, who sang well, as they always do, under the direction of Miss Margaret L. Humphreville.

The addresses of Hon. W. U. Hen-sel; Miss Martha B. Clark and Rev. George I. Browne, who spoke of Gen. Hand as a churchman, referred

to his activities in St. James' Episcopal Parish, this city, in whose graveyard his remains are buried. He was a liberal contributor and was a member of the vestry. The address also bore testimony to the General's exalted Christian character and his exemplary private life.

The address of H. Frank Eshleman, Esq., reviewed the valorous share that General Hand bore in the famous expedition of General Sullivan against the Six Nations. This campaign broke the Indian power, which was aiding Great Britain against the colonies, and through it all Hand was conspicuous as the main support of the commander-in-chief, and for his services in this cause he received a high tribute from General Washington. Mr. Eshleman detailed the interesting features of the toilsome marches and stirring clashes with the enemy.

The presentation of the tablet was made by Hon. W. U. Hensel, who was introduced by B. C. Atlee, Esq., who presided and said:

"The making of Lancaster county's history has been the work of many men. The present day interest in local history and in large measure the more valuable contributions to local lore have been the work of one man. Leader of the Bar, talented with tongue and pen, but, above all else, citizen, generous with purse and time, within the four corners of his State, he needs no introduction. I present Mr. Hensel.

In accepting the tablet, Mayor Frank B. McClain took occasion to pay a well-deserved tribute to the Historical Society for its important educational work.

When the preliminary programme was concluded, the band struck up

the stirring march, "Williamson Park," and led the assemblage through the park to the public highway that skirts the river at the base of the rugged hill. Chairman Atlee then escorted Mrs. Worthington to the platform, and after introducing her to the audience she released the Stars and Stripes and the handsome tablet stood revealed. Prolonged applause followed as the climax of the celebration was reached. A feeling closing prayer was offered by Rt. Rev. A. F. Kaul, rector of St. Anthony's Catholic Church, and the band brought the exercises to a conclusion with "The Star Spangled Banner."

**GEN. HAND IN PRIVATE LIFE AS
A CITIZEN.**

Miss Martha B. Clark prepared the following article on "Gen. Hand in Private Life as a Citizen":

The committee in charge of this celebration has prepared and published a complete genealogy of the Hand family. This and the very comprehensive and accurate chronology of the leading events in the history of Lancaster, relating it to the Revolutionary War, render it unnecessary, in treating my theme, to repeat these. I may assume your familiarity with the main events of General Hand's military career; and with the stirring incidents and notable personalities which made the story of Lancaster county's part in the heroic struggle of our forefathers for independence. You have also heard of his devotion to the religious faith he espoused, and are soon to learn the leader's part he bore in the brilliant movement which crushed the savage ally of our English oppressor.

Apart from these, however, the central figure of this celebration had per-

sonal traits and social aspects which make it fit to contemplate briefly his career as a citizen, and the relations of his private life to the family he founded, the city he adorned, and the State he served so well. Emerson says the secret of eloquence is to know your facts; and the simple record of Hand's life and varied services is eulogy enough. If the observation be true that the people who have succeeded best in the United States are those aliens who became most quickly and most thoroughly American none illustrates it more forcibly than this Irish-born surgeon's-mate of a British command, who early foresaw the revolt of the colonies and yet joined their cause when to foreswear loyalty to England was no betrayal of any allegiance he owed. The rupture with the motherland was not without pang on the part of the colonies. Here, in a county founded by John Wright, Englishman, named for his native shire, on a romantic spot where we are reminded that a Williamson Park is one of the proud possessions of Lancaster, England, it is to be remembered the wrongs of the colonies were the result of a weak monarch misled by a weaker Cabinet, rather than the crime or even the blunder of a great parent nation. Here, on this anniversary day of the bloody massacre of Paoli, which so stirred Wayne, Muhlenburg and Hand, just one hundred and thirty-five years ago, we are reminded that the wounded survivors of that ghastly tragedy were brought to the west bank of this now peaceful stream, on which, opposite the Conestoga Inn's present site, Henry Deering's hotel was converted into a hospital. One week later saw the Continental Congress in Lancaster.

By a happy concurrence of anniversaries, it is also to be recalled that precisely one hundred and twenty-five years ago, September 20, 1787, the completed Constitution of the United States, that most wonderful product of modern statescraft, was laid before the Congress of the States.

Years before the earliest of these events Hand was in the public eye. He was no jealous aspirant for military honors, to the exclusion of his associates. Writing to his wife from Prospect Hill, November 10, 1775, he declares that "William Hamilton need not grudge the money his son cost him. His coolness and resolution surpassed his years." He alludes to Maj. James Hamilton, of the Second Pa. Continental line, from Eastern Lancaster county, who moved to South Carolina late in 1778, and there became quite prominent.

Like his illustrious chief, whose confidence he commanded, and who always cherished his friendship, Hand was no less useful and honored in private than in public life; nor was he less eminent and efficient in the ways of peace than in war. Gentleman born, fitted by a classical education for a learned profession, removing to Lancaster to practice it, with a romantic career as a soldier behind him, he married into a distinguished Lancaster family, just a month before the crack of rifles was heard at Lexington; before the honeymoon had waned he was commissioned to the field and front. He had his "dearest Kitty" at times in camp with him; and Dorothy Brian's baby eyes looked on the horrid front of war from her father's tent in the New Jersey campaign. Like many a weaker man, he was willing that his family should remember him at his best; and, after

he lost an eye crossing the Delaware, that awful and icy Christmas night, his portraits were always in profile.

Exactly how and when Gen. Hand acquired "Rockford" the records in the Lancaster county Court House fully tell. It seems that on September 14, 1785, the executors of James Davis, of Lancaster, for a consideration of fifteen hundred pounds, conveyed to him one hundred and sixty acres and twenty perches of this estate. Subsequently, on February 4, 1792, Samuel Boyd conveyed to him an additional thirteen acres and one hundred and thirteen perches. The title from his heirs to its present owner appears in the already-published history of this day. He was not a landowner within the borough limits; nor was he assessed for personal property before 1782, when he was rated for one pound, ten shillings. In 1786 he was assessed fifty shillings for one bound girl valued at ten pounds, a negro girl for twenty-five pounds; four horses, for sixty pounds; two cows, for six pounds, and plate to the value of two pounds, ten shillings. Prior to this he was a slave owner when that sort of chattels were untaxed, for in 1780, as a Brigadier General, he enters, as their owner, "one negro woman, named Sue, aged thirty years, a slave for life; also a slave boy, Bob, fourteen years old; and one mulatto girl, Bet, aged thirteen."

On March 31, 1802, he advertised \$30 reward for the return of a negro man, "thirty years of age, speech mild, and rather affectionate when sober. Carried away with him a green broadcloth coat, a dark brown coat patched in the sleeve, with a pair of buckskin breeches, and answers to the name of Frank, etc."

When the commissioned officers of the American army established the hereditary order of the Society of the Cincinnati, at a meeting on the Hudson river, May 10, 1783, Hand was conspicuous in the movement, and, together with Major General Knox, Brigadier General Huntingdon and Captain Shaw, was appointed by the presiding officer, Major General Baron de Steuben, to prepare the plan of institution for the order. At a later meeting, June 19th of the same year, he attended and his name was written into the parchment of original members signed by Washington. In 1799 he was the president of the society, and his son, Jasper, succeeded him in membership in 1809.

When Hand became Adjutant General he was put in possession of all the general orders, papers, etc., relative to the organization of the army and the conduct of the war from the time of the appointment of General Horatio Gates, who was the first Adjutant General. Being himself the last, General Hand's accumulation of these now priceless documents was, of course, enormous in number and bulk. When Bernhard Hubley undertook to write his comprehensively planned History of the American Revolution, he was allowed to select freely from them, still in Hand's possession. Bernhard Hubley was a son of that German immigrant, Valentine Krug's tanner apprentice boy, owner of the Brady farm, assistant burgess, County Commissioner, barrack master, ardent Whig, then a potential Federalist politician, husband of two wives and father of twenty-one children, who long served and died, at eighty-four, in the faith of old Trinity Lutheran Church. His first and only volume was copyrighted by him in

May, 1805, and issued from the press of Andrew Kennedy, Northumberland, Pa., the same year.

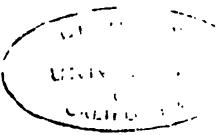
If anything were needed to assure Hand's fellow citizens of the regard had for him by his old Commander, President Washington; or if Washington needed any assurance of the esteem in which Hand's fellow citizens held him—as of course neither did—it was furnished by the incidents of Washington's notable visit to Lancaster, July 4, 1791, when he celebrated the fifteenth anniversary of Independence with our people. It will be remembered by none here who saw it, but by all who have read it, that imitating the example of many of his illustrious successors, Washington swung around the circle in 1791. Leaving Philadelphia, then the seat of government, on March 21, he journeyed to Mount Vernon, thence as far south as Savannah. Everywhere booming artillery and pealing bells greeted him, receptions and banquets waited on him. Returning he came to York July 2, stayed there Saturday night, attended church next morning, and listened to German preaching that fell on ears that heard not, then crossed Wright's ferry; Lancaster met him on horseback. During all his trip he rode in a white coach, with four horses, followed by a two-horse baggage wagon, four saddle horses and another led with them, a valet, two footmen, coachmen, postillion and a major domo.

But on that Sunday night when he came down the pike at Brenner's tavern, he left his coach, mounted one of his saddle horses and rode into this town beside General Hand—and "nobody else in all that crowd had a hat on his head, whether humble or proud."

Hand was then recognized as easily

the first citizen of Lancaster. He headed the list of Burgesses who presented to Washington the testimonial of Lancaster's people. With him Paul Zantzinger, Burgess, John Hubley, Adam Reigart, Casper Shaffner and Jacob Frey, assistants, subscribed to the fervid declaration:

"We have seen you at the awful period, when the storm of war was bursting around us and our fertile plains were deluged with the richest blood of America, rise above adversity and exerting all the talents of the patriot and the hero to save our country from the threatened ruin, and when, by the will of Heaven, those exertions had restored peace and prosperity to the United States and the grand object for which you drew the sword was accomplished, we have beheld you, adorned with every private social virtue, mingling with your fellow-citizens. Yet that transcendent love of country, by which you have always been actuated, did not suffer you to rest here, but when the united voice of myriads of freemen, your fellow citizens, called you from the repose of domestic life, actuated solely by principles of true glory, not seeking your own aggrandizement, but sacrificing the sweets of retired life to the wishes and happiness of your country, we have beheld you possessed of the confidence of a great people, presiding over their councils and by your happy administration uniting them together by the great political band of one common interest. It is therefore that the inhabitants of this borough seize with joy the only opportunity which is offered to them to testify their approbation of, and their gratitude for, your services. Long, very long, sir, may you enjoy the affections of your fellow citizens. We pray for a long continuance of your health



and happiness and the choicest blessings of Heaven on our beloved country, and on you, its Father and its friend."

To all of which Washington modestly replied:

"While I confess my gratitude for the distinguished estimation in which you are pleased to hold my public services, a sense of justice to my fellow citizens ascribes to other causes the peace and prosperity of our highly favored country. Her freedom and happiness are founded in their patriotic exertions and will, I trust, be transmitted to distant ages through the same medium of wisdom and virtue. With sincere wishes for your social, I offer an individual prayer for your individual welfare."

And then, after a goodly fashion of Lancaster hospitality, which age has not tamed nor custom staled, they sat down to an elegant banquet in the Court House, in Centre Square, when fifteen formal toasts were drunken and some not on the programme.

Where General Hand lodged that Sunday night is a question some bright high school pupil might set himself or herself to find out. His own diary records that on the night of the Fourth he took tea with Mrs. Hand; and as he had a heavy dinner at three o'clock, teas in that day, as in this, must have been places where women invite men to get nothing to eat and less to drink. Albeit it took the President two more days to reach Philadelphia. He arrived there on the sixth, in perfect health. His approach to that city was announced by the firing of cannon and the ringing of bells. He had been absent from the seat of government from March 21 until July 6.

Washington's arrival, stay and departure put no end to Hand's activities as a citizen of Lancaster. He was foremost in the good works of

that day. His future son-in-law, Samuel Bethel, was a man of wealth and distinction. He was a lawyer, but, like some lawyers of to-day, he was too rich to practice. He founded Bethelstown, now part of the Eighth ward, and moved on to Columbia to conquer new worlds. But neither Mrs. Bethel nor Mrs. Brien was married until after their father's death.

He continued in the regard of his fellow citizens as "primus inter pares," and had many evidences of popular esteem at home and abroad. The Lancaster relatives of Col. Lewis Dubois, of New York, and of the Fifth Continental Line, recall their kinsman's respect and friendship for Hand. Although he had served or came to serve in the more eminent walks of State Assemblyman, Federal Congressman (elected November 12, 1783) and elector, there was no municipal duty that Hand shirked, no local enterprise he did not support. He was a manager of the Lancaster and Susquehanna turnpike in 1794; and one of the commissioners to secure stock in the pioneer turnpike, the Philadelphia and Lancaster, 1792. He was a commissioner to superintend the lottery which raised money for the early paving of Lancaster's streets; and he deposited sixty-four tickets with George Ziegler, in Harrisburg, June 16, 1797. He was a member of the Friendship Fire Company, December 31, 1791, and served with Casper Shaffner on a committee to confer with other companies on the erection of houses for their engines. To him were confided responsible trusts; he was guardian, in 1794, of Burd and Henry Bates, the minor children of Peter Grubb, of Hopewell Forge, who had been his companion in arms. When the yellow fever panic struck and desolated Philadelphia, in 1797, Hand's generous heart dictated

and his open hand wrote an address to his fellow citizens and fellow farmers of Lancaster county, for grain and other relief supplies for the sick and suffering; and a citizens' meeting, Paul Zantzinger presiding, endorsed his prompt action. He headed the list of those whom the General Assembly commissioned to locate, June 7, 1798, the county almshouse where it now is. When Washington died in 1799, it was by Hand's order that on the day of his funeral all shops closed and a solemn funeral procession marched to a dirge at high noon. When he ran, as a Federalist, for the Assembly, in 1801, it was recalled that he captured the Hessians at Trenton; and as a citizen and soldier he had proved "the possession of a sound judgment, a virtuous and benevolent heart." As Inspector of the Revenue he gave timely notice to all persons anxious to save a 7½ per cent. discount for prompt payment.

All the while Rockford Mansion and estate were the home of domestic felicity and the seat of refined hospitality. Its broad hall and easy stairway, the low door frames and cozy porches, the square rooms and tiny panes of glass attest the most perfect specimen of Colonial architecture that yet abides with us. The names of the Yeates and Hand girls—now ghostly shadows—traced with jewelled rings on those windows a hundred years ago, indicate the social standing of the proprietor, no less than the time-stained card which lies before me as I write whereon "The Minister of France presents his compliments to General Hand and requests the favor of his company to dinner on Thursday next, at 5 o'clock precisely," and adds, politely but unmistakably, "Answer, if you please."

And when the end came, it was peace!

After a short sickness, aged only fifty-eight, he died September 3, 1802, at "Rockford," leaving a widow and six children. The local newspaper paid him the compliment of a Latin obituary, and weeping relatives and sympathizing friends followed his body to the last resting place at the southwest corner of St. James' churchyard. He was buried from No. 15 (then No. 22) South Queen street, the building in which Alderman Spurrier now has his office. When Lafayette visited Lancaster, September 4, 1824, he recalled Hand as a comrade in arms, and paid his respects to his daughter, Mrs. Brien. Edward Grubb, writing to Jasper Yeates, September 8, 1802, said, what a hundred and ten years later local history may well approve:

"We all sincerely sympathize with you in the unexpected Loss of so dear a friend and Connexion and so excellent a man, as Gen'l Hand. His Loss is a public one in the different relations in which he stood. It is a great one to your Family and his friends generally, but to his own it is irreparable. Happy it is for us that Providence has so blinded us that we are not constantly sensible of the fleeting and transitory State we are in, or we should be deprived of every enjoyment it has so kindly afforded us. We know with absolute certainty that our stay will be short, and yet we act and feel as if it was permanent. Fortunate Delusion, when it does not affect our moral Character, and prevent our acting with propriety in life. Our dear friend has led the way, and in a very short time, we all must follow him."

GEN. EDW. HAND IN SULLIVAN'S EXPEDITION.

The above was the subject of the paper read by H. Frank Eshleman, Esq., as follows:

The winter of '78 and '9 was a dark and gloomy period of the Revolutionary War. The British held New York and Newport—Congress was not respected nor obeyed—paper money was not worth one-eighth of its face value—our soldiers were not paid, and were revolting.

True, France had just joined our side of the cause. But England was infuriated by it. She organized the American Tories—aroused the American Indians. England brought these forces into confederacy—incited them to savage warfare upon the rear of the colonies; into a series of frontier plundering and butcheries in the wilds of Detroit, of Allegheny, the plains of New York and the Upper Susquehanna Valley. These warred for Great Britain on the western edge of the belt of settlements; while British regulars were hurling their thousands against Washington and his generals and armies, and against the fair lands and goodly cities on the Atlantic plains and sea coast.

Brutal barbarians in the rear—bulldozing Britain in front. Disheartened America was doubly disheartened—distressed, dejected. Savage Miamis infested the northern frontier—the western wilderness—thousands of Iroquois savages swarmed southern New York and the upper Susquehanna Valley. They sacked towns and butchered the inhabitants.

The helpless settlers knew naught of the war—heard not of its victories—no report, but that of Indian rifles. They saw Wyoming and Cherry Val-

lay go up in smoke at the touch of the Indian torch. To them the struggle was not a glorious war for independence, but a miserable folly whose only fruit was Indian slaughter, of frontier families, and the ruin of fine farms—an ambitious political game, whose cruel outcome was a trail of blood.

America, prostrate and suffering from foemen, front and rear, must rise again. America's energies must be no longer divided.

America must not faint because of two foes. She must believe in her holy cause. The reign of terror toward the sunset land must end. The prowling foe of the west and north must be exterminated.

The busy brain of Washington conceived the means to break the barbarian backbone—to terrify his heart—to crush and scatter his forces, so that no traitor Tory could ever again call him to council of war or incite him to steal in stealth, by night, upon the sleeping settler. Washington designed to invade the Iroquois country—slaughter his warriors, his women, his children—destroy his crops, his fruit, and burn his towns to ashes. This done, American hopes would revive—American homes would be safe—American hearts would applaud the War for Independence—American heroes would fight a righteous war with new vigor and new valor.

“Warfare in the Wilderness” was Washington’s slogan. He urged Congress. They hesitated. They considered it visionary. He laid his plans before Clinton and Schuyler. They demurred. They thought war at the front with mighty Britain was a sufficiently ambitious project for infant America. He called in General Hand—told him his plan. Full of American

love and loyalty—full of the Irish spirit of fray, of fight and of fortitude, he counseled and cheered the project. Congress yielded to Washington and Hand—ordered the expedition in three columns—one from Easton on the east, on to and up the Susquehanna river—one from the Mohawk—one from Allegheny—the whole, 5,000 strong.

Command was offered to Gates. He declined the task on the score of his age. The prize was held up to Sullivan. It allured him into acceptance. He was given command. It fired his courageous Irish soul. A warrior's heart headed the hosts—martial spirit imbued the army.

What was Sullivan's expedition? A march of three thousand troops from Easton to Susquehanna, up Susquehanna to Tioga, under Sullivan, Hand Maxwell and Poor—a march of one thousand more, up Mohawk and on to Tioga under Clinton—a projected march of one thousand more from Allegheny to Tioga under Brodhead—the combined move of these forces under supreme command of Sullivan to Chemung and on to Newtown, near present Elmira, to annihilate America's internal enemy.

Spectacular and weird and martial was this march. Up rugged Lehigh, over forest-studded, pathless mountain ranges—up canyoned, turbulent, sinuous Susquehanna, trundled the strange army, with its stranger equipment, provisions and munitions. Over rock and ravine, by mountain and marsh, by cliff and cut, through forest and field—in boats and by battleline—with cattle and cannon—by torrent and by current—with surveyors and axemen—road-makers and bridge-builders—with grotesque cargoes on curious batteaux—with Yankee quick-

step military music, from the shrill strident notes of fifes—the stirring rattle of drums—the blasting of crashing cornet and the alarm of calling bugles—with mongrel dress, toned up by a sprinkling thread-bare buff and blue uniform—with gay, yet nondescript flags and banners and bunting—yea those three thousand poorly-fed and much more poorly-paid soldiers, on this unique march, over this waste and wilderness, with all this bag and baggage, accoutrement and equipment, cutting out a virgin path, worming their way, boring along, toiling and moiling from the Delaware on to the land of the Iroquois—that was Sullivan's expedition.

Sullivan was the leader; Hand the life of this expedition. And though it was conceived by Washington; yet but for the pugnacious spirit of Hand it would have dissolved into a dream. The design staggered Schuyler and Clinton. It fired the zeal of heroic Hand. The undertaking conquered the courage of Gates. Thus it fell to Sullivan. Sullivan's strong right arm was Hand. The whole undertaking appealed as a call of God to Hand. Its battle cry was "Avenge Wyoming." Yea, the more ancient command of Jehovah to Israel, trumpeting across the lapse of forty centuries, spurred and inspired him on, "Ye shall destroy the Heathen from the land."

When the die was cast, the expedition determined upon, the tocsin sounded, Hand ordered his brigade to convene at Stroudsburg. In May he took personal command at Easton.

Brigadier General Hand commanded one of the four brigades in Sullivan's expedition. His force consisted of the Fourth Pennsylvania regiment under Lieutenant Colonel Butler—the Eleventh under Lieutenant Colonel Hubley

—the Pennsylvania German regiment, under Major Daniel Burkhardt—Col. Proctor's artillery regiment—Major Parr's Morgan Riflemen—Captain Selin's Rifle Corps—Captain Franklin's Wyoming Militia, and Captain Spalding's Independent Wyoming Company.

June 7, with his forces, he left Easton—half a mile in advance of the main army, protecting the surveyors, axemen, pathfinders and road builders. Far-flung in his advance, with sleepless eye protecting all, Hand placed his riflemen and scouts, scenting the lurking savage.

In a week ghostly Wyoming greets the eyes of his vanguard. The army here delay and drill; forces, food and forage are concentrated—rest and recuperation now, for the spectacular movement up Susquehanna—fleet and foot—craft and cavalcade.

July 8, Hand pushed four miles up the river for provisions. The ninth, fifty boatloads from Sunbury arrive. The 10th, Hand is ordered to Harris's Ferry, 130 miles down the stream, to hurry on provisions whose delay in coming holds the army inactive. Lancaster and Cumberland supplies are his quest. A few days later his runners reappear at Wyoming from out of the wilderness and ask for the large batteaux to help the insufficient boats hurrying on the provisions. After a fortnight's absence he arrives with 112 boats and batteaux laden with provisions and gaily decorated. Slowly approaching the camp by stream—keeping up pace with the brigade, led by its music on the bank—these boats and this army (says an observer), presented a beautiful spectacle; and were wildly cheered by the entire encampment. The commander-in-chief publicly thanked Hand and his men for

his dispatch and execution in safely bringing on these stores.

The whole army is now ready to march to Tioga to join Clinton and destroy the foe. If inspiration were needed, desolate Wyoming, where they lay many days and from which they were now to depart—poor Wyoming—lent that inspiration. Fair Wyoming one year before smiling in its beauty lay in naked ruins before them. The charred skeleton of the court house—the black ruins of the jail—the ashes of one hundred humble dwellings—the bleaching bones of scores of the once-happy settlers—the absence of all human life here, except the army—the ghostly silence of death—all the work of cowardly Indian murderers—called for vengeance. "Remember Wyoming" was the battle cry.

The last day of July the march from Wyoming to Tioga began. Sullivan again arranged that Hand's light troops march a mile in advance of the main body—flanking parties right and left—the main body in the center. Hand arranged his troops as before—his rifles, under Major Parr, in the van—his scouts right and left—his main force in the center—his artillery following.

August 1st, Hand, knowing the imminence of Indians, made a patriotic speech to his brigade. He said experience taught him that maintaining a good countenance and perseverance, such as was becoming the known valor of the brigade, would bring success against any enemy; that the troops must not turn their backs, be they pressed ever so hard, for that would end in their ruin.

August 4th, the "Narrows" were reached, and Hand began to march at 5 A. M. Monstrous hills on either side of the river made every step danger-

ous. August 6th, the highest part, "Break-Neck Hill," 180 feet high, with a perpendicular side and a narrow path on top, was reached. The army, the train of horses and cattle six miles, long, marched over it—two horses and three cattle falling over the precipice and being killed.

August 13, Tioga was reached, and Hand's scouts discovered a savage force a few miles on. He requested Sullivan to allow him to attack them. It was granted. Hand met the Indians and in the fight the first blood of the expedition was spilled.

The Indians fired and fled to a hill. Here they attempted to stand. But with astonishing rapidity, Hand's Eleventh Pennsylvania, under Hubley, rushed up the hill and the savages fled. Hand followed their flight toward Newtown; but Sullivan recalled him to the scene of the battle, to destroy the houses and crops of the vanquished savages and then to come back to Tioga. In this battle and chase, a score of redskins were killed; one hundred acres of corn destroyed and a march of thirty miles performed. Hand lost twelve men, mostly of Hubley's regiment, and a very touching and impressive funeral was held over them.

August 16th, Sullivan selected nine hundred picked men and placed them under Hand and Poor to march up the main branch of the Susquehanna to meet the troops and boats of Gen. Clinton, who left Lake Otsego a week before, having come up the Mohawk valley. August 22, Hand returned with his force escorting Clinton's army, one thousand strong, on foot, and two hundred and seven small batteaux of provisions and ammunition, on the Susquehanna. A grand salute was fired—cheers were given—ban-

ners raised, and general jubilation followed. With Clinton's addition, at Tioga, Sullivan had nearly four thousand men.

"On to Newtown," the main rendezvous and fortifications of the Iroquois and Tories, near present Elmira. With imposing martial splendor, patriotic decoration, high spirits and inspiring music, the march on land, the movement on river, began.

Hand again was placed in the van. Again he led the strangely moving forces trailing in their serpentine length, six miles long, toward their goal. In six days they reached the hostile camp and earth works. Hand's scouting riflemen under Major Parr came upon the outposts of the savages at daybreak, August 20. The Indians yell and whoop, fire and flee into the fortifications at Newtown.

Hand formed his light corps in the woods three hundred yards from their works. His riflemen kept skirmishing to hold the attention of the Indians and Tories while Sullivan was steadily arriving with the main army through the thicket. Hand held the center and covered the artillery. Sullivan placed Maxwell on the left (west); Poor on the right (east). He ordered Poor to gain a hill a mile in the rear of the savages and directed Hand to keep his riflemen in the center, playing upon the foe till Poor should reach the hill, and then have the riflemen retire and the artillery bombard the works and drive them back to the hill, held by Poor in the rear, who was to capture and slaughter the terrified sons-of-the-forest till not a soul remained.

Hand's riflemen played half an hour. Then his artillery thundered heavy shot and grape and cannister among them. The din and roar—the flying

debris—the gaps in their rude embankments—the flying dirt and logs—the quivering trees—their limbs, large and small, split into splinters, raining in a strange shower upon them, struck terror to their souls. Bedlam broke loose in less than an hour. They fled to the hill in the rear. They gained it. They did not run into the jaws of Poor. A swamp delayed his reaching the crest. The desperate savages, gaining the top, rallied and stood firm again. Poor was at the foot. He began vigorously pushing up the slope—fire and bayonet charge. The savages pluckily returned the fusillade. Clinton's regiments rushed up to the support of Poor. The cannon of Hand reached the hill, from the west, and boomed anew upon them. The savages believed some awful nemesis, or the vengeance of God Himself, was descending with fiery sulphurous annihilating hail upon them; and giving one terrific bellow of defeat, they broke and fled, with a flight so fleet, no white man's foot could equal it. The army followed a mile and gave up the chase. Hand rushed on three miles farther, then lost their vanishing forms in the horizon, and returned.

The army, then, went back to the Indian town and destroyed it—one hundred and twenty-eight houses, several hundred acres of corn and beans and hundreds of fruit trees.

The wide-flung terror of the invasion had done its work. All Indian towns were deserted far and near. Wherever there was one not burned, the army destroyed it completely. The Indian and Tory power was broken. The Sullivan expedition had accomplished its end. In its wake, forty Indian towns—160,000 bushels of corn and beans—tens of thousands of fruit

trees lay ruined; and not a savage could be found throughout the regions, where terror reigned supreme before.

The results of the expedition were important beyond expectation. The Tory and Indian power broken, American spirit blossomed anew; American armies released from two foes concentrated their aim and energy on one, in the front; backwoods' settlers rescued and guaranteed from Indian fagot, torch and tomahawk, believed again in America and America's struggle, and kindled anew the spirit of independence on the frontier, as ardent and determined as that on the coast; a pathway for immediate settlement and civilization into the ancient fields of the foe was opened; a rearward channel of commerce and communication was cut, a path for progress was blazed—a new tie uniting Pennsylvania and New York was created, a new force in forming the "United Colonies of America."

Congress shook off its lethargy. Its delegates, generally the inferior of those of the old Congress of '75 and '6, were fired with a zeal like unto those who declared three years before that "these United Colonies are, and of right ought to be, free and independent States." Many of the members of those immortal Congresses were now officers in the field. Sullivan himself was then a delegate from New Hampshire. Washington and others of the first Congress were now gallant warriors.

The Congress of '79 now realized the great importance of the expedition, whose project staggered them—the expedition they so reluctantly ordered and so sparingly financed, fed, supported and maintained. They agreed with Washington that it was the most brilliant event and campaign

of 1779. They voted the thanks of America to those who planned and executed it. They declared and appointed a day of thanksgiving and prayer to God for our deliverance from the butchering foe, for our rid-dance of that foe, for our revival of hope and courage and all it meant. America rejoiced. The viper, the foe nursed on her bosom, was dead. Through it all Lancaster's gallant Hand rode at the head.

In these days when selfish ambition is so generally the first impulse of the mind, and patriotism a secondary matter—in these days, when there is a growing tendency to lie down upon and live on the Government, how re-freshing it is to read of the sacrifice and unselfishness of the men of old, of the heroes of the infant days of our nation—of the fathers of the Revolu-tion. How many men out of a hun-dred to-day can be found who would volunteer to arise from the enervating ease and luxury of modern life, and for country's sake, take up the hard-ships and danger of an expedition into a savage-infested wilderness, a pathless jungle; and with no equip-ment except such as Hand and Sul-lyvan had? How many men of sub-stance and estate would drop selfish ambition and rally to the crisis of their country?

Be not deceived—the spirit of our people toward their country has changed. Unselfish interest in public affairs is dying, or at least until the present stir, was dying. The franchise is hardly appreciated. Many who do appreciate it are discouraged in its use. This is not, to-day, more than a government by two-thirds of the peo-ple in any instance and a government by less than half the people during most of the time. Out of 47,000 vot-

ers to-day in our own county it is only in the greatest of struggles that 30,000 vote, and ordinarily only 20,000 or even 15,000 are the plebescite. This is less than half—frequently only a third. When a people do not appreciate the franchise—one of their greatest privileges and one requiring the least outlay of time and no expense to speak of—how can it be expected that in duties requiring hardship and danger to life and limb there will be ready response?

This is a day of unrest—a large mass of people mistrust those who represent them—there is a feeling that the Government is weak—that there are powers, financial and industrial that can defy the constituted authority and laugh its decrees to scorn. And from the weak results—the vicious results—the humorous results—of some of these decrees and the action of certain giant defendants since those decrees were pronounced, there is ground for this popular mistrust and ridicule. God give us men as of old—Joshuas, as in ancient Israel—Washingtons, Sullivans and Hands. God rid us, purge us, of the cowards masquerading as men, in high places, who fail to do right because they fear those forces in America to-day which can and do rise above our Government, and hold it with their iron hands, in a grasp of death, till its genius and vitality are paralyzed and its very life-blood drips from the clutch of their myriad-fingered tentacles.

GEN. HAND AS A CHURCHMAN.

Rev. George Israel Browne spoke as follows on "Gen. Hand as a Churchman":

Rev. Browne prefaced his remarks by saying, "Many eyes have looked

upon the same scene that meets your gaze to-day. Eyes of stranger, born on distant shores, eyes of native and of friend.

"The same scene, yet not the same; the same rocks, the same river, but the waters have flown swiftly, as well as the years, and the trees have grown slowly, in endless succession."

Here by this "rocky ford" for long centuries the original Americans lived their simple lives of savagery and barbarism, swayed by all the primitive needs, the basic emotions, the need to provide food, to guard against the cold, "winter and rough weather under the greenwood tree."

The sway of the Indian has passed with all its romance, pathos and cruelty. Their tribes were caught at a disadvantage in the race for development.

Two centuries ago there came into these valleys, among these hills, along these streams, a new race. Many and mixed were the motives that led them, but never absent from these motives was the strong urge of some religious memory, purpose or hope.

One hundred and thirty-eight years ago a young man joined the settlers and inhabitants already at home among the fair fields of Lancaster county. In character and training he was not only good fruit of the stock and culture that produced him, but a promise and a prophecy of things to come, of things that the race was to do and to be.

Edward Hand, from Kinge county, Ireland, had been both surgeon and ensign in the Royal Irish Regiment of Foot. After accompanying his regiment to Fort Pitt, he resigned his commission and was regularly discharged from the service.

He seems at once to have become

a member of historical old St. James' parish. Arriving here in 1774, he plunged at once into the full responsibilities of true citizenship.

In the very next year, 1775, the church records show us that he subscribed £3 for repairs to the belfry and church, as well as replacing the pulpit cloth and his subscription was among the largest.

These old vestry minutes of St. James' Church are a most significant and invaluable possession, they tell us much.

Soon he was elected to the vestry. In those days every man present signed the minutes of every session; they showed an unusual sense of dignity and responsibility of their office.

The signature of Edward Hand constantly appears, and once when absent he took the trouble to sign a sentence of approval to action taken without him. We find him with Jasper Yeates, of moneys given to the church in 1791.

The whole tradition of his personality, the tone and atmosphere of his letters, many of which have been preserved for us, indicate a wholesomeness of soul, a whole-heartedness of life, for which we may well be grateful, and of which it becomes us to be proud. A pleasing and inspiring character full of force and fire, as well as high resolve.

Again we find him leading a dance of merriment with the Indian allies in a moment of relaxation from the stern dangers of war. They speak more than once of his splendid horsemanship.

Washington trusted and respected him and writes to congratulate him upon "his truly happy situation in Lancaster."

When we think and speak of him as

a churchman we do not confine our thoughts simply to his membership in the Episcopal Church.

Appreciate and love, as he may have undoubtedly done (for those old churchmen were uncompromising in their loyalty), the classic beauty of the "Book of Common Prayer," and the noble dignity of its Liturgy, yet he could not have been a bigoted churchman here in America.

No, coming from Ireland, joining England's Church in the Colonies, fighting England's king and armies, he must have sought and sensed an inner, farther truth and good beyond all appearance, seized a golden thread of hope out of the present confusion.

He was, first of all, a Christian before he was a churchman; the first is the inclusive word, and so he did not wholly deny, we may well believe, fellowship with his compatriots from old Donegal, from Willow Street, from Old Trinity, from Heller's or Muddy Creek.

No, thank God, he must have been too big to have permitted the difference to obscure entirely the essential and fundamental unity upon one heavenly King and Master of men.

For what does it mean to catch the full meaning of Christ and fairly serve his Church and kingdom?

What does it signify, to be in any real sense both a "Christian" and a "Churchman"?

First of all, it must mean loyalty, loyalty to an organic ideal, to a mission, to an inheritance, to a future. It means "to endure as seeing Him who is invisible." To be a witness to the truth, to "the faith that is in us," to bear witness to liberty, to the rights of a sovereign people, to the vesting that beckons to the people of God, to the hope that inspires and sustains

those who march steadfastly "towards that one, far-off divine event towards which the whole creation moves," of which all the poets and prophets speak.

There have always been (those) others who have pursued quite the opposite course, even in the garb and uniform of friends, as well as open foes.

Who profess no faith, who own no hope, who serve no cause, who have killed the prophets since the world began.

I confess that I am amazed at the numbers and strength of the traitors and foes to every new and true course in history. The great host of the men who fail to see or accept, who oppose, who doubt, who refuse, who deny, who hate and plot, who pull back rather than lead ahead.

General Hand was second in command under General Sullivan against the Six Nations in Western New York.

There were the green-coated soldiers of the American Royal regiments, under Col. Johnson. There were false friends close to Washington himself.

Not to be like these but to be a true "churchman" in this high and catholic sense is to march ahead joyously with the God of history.

Here to-day we celebrate the insight, the faith of the patriot and every age has need of these farsighted, high-minded men, not faltering, slow and doubting, but those who dare to lead where any dare to follow.

The traitors, spies, laggards of history roll up a melancholy total.

Their race is not died out, and the foes of man are the foes of God and the future.

His servants, on the contrary, serve Him when they serve their race, His

people and the unborn generations. As General Hand did by his loyalty, his allegiance to the best things, his choice and ministry as soldier, doctor, patriot, "Churchman," by his steadfastness to ideals.

The true "Churchman" is the soldier of Christ in His unseen warfare against night and ignorance, all that retards, decays, degrades, His triumph.

In Athens of old traitors within the walls held up polished shields to the sun as signals to the Persian foes without, the enemies of all that Greece held dear.

The Col. Butlers, of Wyoming, the Col. Johnsons, of the long house, the Benedict Arnolds, the Charles Lees, the Conways and their friends seem a mighty host. At every crisis of history we are filled with chagrin and fear. As we watch them will we come to see that "they that be with us are more than they that be with them?"

The reckless hate and opposition and the savage treachery of those who hated and feared the new nation then being born and strove to strangle it in its cradle found confronting them still larger hosts of Edward Hands, Anthony Waynes, Clinton Schuylers and their brothers, and these were the conquering ones.

Always we shall need their like in every generation in our country, State and Nation. May God not refuse to raise them up for us or we refuse to hear them when they appear.

Three dark sisters of night and hate plot like the witches in Macbeth against their fair inheritance our forefathers have bequeathed to us.

In their deep witchcraft, striving to bewitch our people, to becloud their minds, to delude their judgment

and destroy their faith and hope, to undermine the foundations of the liberty for which Edward Hand fought, to overthrow the very structure of the great church of humanity which he served by definite allegiance.

These three dead sisters spinning in the dark and leading the men to call "the fair, foul" and the "foul, fair" are Plutocracy, Anarchy and Special Privilege; and the anarchy of conscious purpose is not half so dangerous as the anarchy of faithlessness and inefficiency, of moral flabbiness, the stagnant inertia of a visionless soul.

General Washington writes to Edward Hand at "Rocky Ford," congratulating him on his retreat from active life and he says, "Such retirement is only adapted to the few who possess sufficient knowledge of the world to see its follies and resist its vanities. He who acts thus may well bear within him a tranquil mind."

These two men, "Good churchmen" loin, had fought the good fight together; they knew, trusted and understood each other. Let us try to understand them. We have entered into this inheritance, let us preserve it in our turn for the generations yet unborn. Let us beware lest we betray it and thereby betray both the course of Christ and that future church towards which we strive, and our hearts learn and yearn that larger hope that beckons us onward. That future commonwealth of men free-born, new-born brothers of the highest that men can dream or hope to be, and of which Washington and Hand were in their day and generation the prophets and pioneers as well as the soldiers and servants.

PRESENTATION OF TABLET.

The presentation of the tablet was made by Mr. W. U. Hensel, who spoke as follows:

Mr. Chairman, Mr. Mayor and Fellow Townsmen:

It was the happy lot of Lancaster to supply to the cause of the war for American independence not only the illustrious soldier who was so long at the elbow of Washington, in council and in camp, but many others whose names are scarcely less famous and their deeds quite as heroic. Without invidious discrimination there may be recalled the civil and military record of the gifted Ross, of honorable lineage, high in professional rank, fearless in the assertion of his countrymen's rights and efficient in securing them. Nor is less dim the lustre that shines about the name of Henry, whose dauntless ardor as a boy led him across the trackless wilderness that stretched between Detroit and his Lancaster home, and again impelled him to join the hazardous Quebec expeditions, reaching Canada on his seventeenth birthday. His narrative of that wondrous march became an early American classic, because, like Caesar, he wrote his own commentaries; like Xenophon, he described an army's retreat with the pen of a master historian; and he could say with the wandering Aeneas—all of which I saw, and part of which I was.

It is likewise the high distinction of Lancaster city and county that throughout that great struggle of the colonies for liberty, begun with misgivings and prosecuted so long in discouragement, no pronounced element of her composite citizenship, racial and religious, faltered or turned tail. Names that tell of Irish an-

cestry—to which race patriotism is a poem and fighting is a fashion—English Episcopal like Shippen and Atlee, and the Moravian Henry; and Welsh, such as Grubb, Evans and Williams; Huguenots, like the Ferees, Lefevres and Lightners; Germans, Lutherans and Reformed, like Slaymaker and Zantzinger, Kuhn and Snyder, Weaver and Klotz, Hubley and Hoffnagle, Bausman, Ziegler and DeHaas—grim and gritty Scotch, passed through north of Irland, like the Patersons and Porters, Lowery, Crawford and Sullivan, Conyngham, Thompson, Boyd, Clark, Watson, Hamilton, Clemson and Steele, Whiteside and McConnell—All with hundreds of others no less notable, commingle in the story of Lancaster county in the Revolution. Under the old oaks of Donegal and beneath the wide-spreading branches of the giant walnuts that shade Pequea Church were breathed the vows of apostolic devotion; and from the far northeast, where the gray crags lift their ancient battlements above the forests of Brecknock, there blazed a trail of fire across the country to the rocky ramparts of the lower Susquehanna.

In the directories of Martic and Drumore, Little Britain and Colerain, one can read to-day the names on the company rolls they mustered into freedom's cause nearly one hundred and forty years ago.

To the honor of all these, and to memory of their deeds, the fidelity of the Historical Society of Lancaster County and the generosity of its friends have contributed to erect a fit monument in a fit place. Thrice memorable—for nature made here a setting and a scene that in themselves are a shrine for heroes; the rugged grandeur of these cliffs and the

graceful beauty of the flowers that wreath them, tell at once of fortitude and sentiment; here, too, Hand himself lived and died, honored as a soldier, respected as a statesman and beloved as a citizen; and here, in the shadow of this rock and on the waters of this river, our greatest inventor, Robert Fulton, made his boyish experiments.

So now we come with uncovered head, with song and story, but with banners of our city, Commonwealth and county full high advanced, to pay this tribute to the fathers and to the worth of what they did. Too little known and too seldom noted; less often told and taught, may this enduring tablet, framed in the living rock, serve to remind coming generations of their blood-bought heritage, sealed with a sincere and unselfish patriotism that had to solve the problems of peace as vexatious as those of war. To the custody of the city of Lancaster and of its park authorities, we confidently commit its keeping; and to those who come after us we commend the story it tells, to all time:

On this green bank, by this soft stream,
We set to-day a votive stone;
That memory may their deed redeem,
When, like our sires, our sons are
gone.

ACCEPTANCE OF TABLET.

Mayor F. B. McClain was present to accept the tablet on behalf of the city, and he spoke as follows:

Mr. Hensej, members of the Lancaster City and County Historical Society and fellow citizens: A distinguished writer has said, that "History is philosophy teaching by example." If this is true, then the very acme of the

educational influence of history is achieved in the character of work that has been done in the past and is being done on this patriotic and long-to-be remembered occasion, by our local historical organization, in providing visible and imperishable commemoration in granite and bronze of historic events and historic personages.

The Lancaster City and County Historical Society deserves far more than simple commendation for the activity it has unflaggingly displayed in preserving the historic traditions with which our city and county abounds. After years of effort to arouse a popular appreciation of its useful and patriotic work, success has at last been achieved, and to-day the whole community exhibits enthusiastic interest.

The policy of our local historical society for the past several years has been to hold at least one outdoor celebration each year in commemoration of some event of great importance in the past history of our city and county or to do honor to the name of some individual related to us by either birth or adoption, who rendered distinguished, helpful service, no matter what the line of that service, to our city, county, State or nation.

The historical society has chosen well in selecting as the subject of its patriotic expression this year that great soldier, statesman and citizen, General Hand, the story of whose life, in all its varied and important activities, we have listened to this afternoon from the eloquent lips of the speakers who have preceded me. Under the circumstances, it would be only tautology for me to attempt to speak of the work or worth of General Hand, and I will epitomize my appreciation of him by saying, ideal as a citizen, a

leader in his chosen profession, wise at the counsel table, forceful in the forum, fearless on the field, the historian ranks him deservedly among the great men of his time.

In the hurry and bustle of our strenuous twentieth century life, we are prone to give attention only to things practical and of the present, and show an unmindfulness of the wonderful achievements which marked the early days of our country's life, and of the part played by the men whose mighty intellects, strong hands and dauntless courage consummated, as well as those who in later years preserved, the greatest work of empire building the world has ever known.

It is through the medium of organizations such as the Lancaster County Historical Society that the memory of great men and great events can best be perpetuated. May the great, useful, patriotic and unselfish work of that society in this community continue unlesioned. May the spirit of historic celebration and historic culture increase and exert a wider influence with each succeeding year, in order that the coming generation may be inculcated with a proper appreciation of, and be given an object lesson in happenings, inspiring and patriotic, in the history of their State and Nation, with particular relation to this good old shire town of Lancaster and its surrounding villages, boroughs and broad acres.

And now, Mr. Hensel, and members of the Lancaster County Historical Society, I accept, in the name of the city of Lancaster, the beautiful tablet, which we dedicate to-day, and promise to ever vigilantly and reverently guard and preserve this eloquent reminder of that worthy descendant of that

fearless, fighting race, who have come to these shores from the North of Ireland, and who, in America, have proved themselves to be in all things, save the mere accident of birth, as American as the Americans themselves, Lancaster county's adopted and distinguished son, General Edward Hand.

THE HAND FAMILY.

Descendants in Kansas Have His Bust Placed in Continental Hall, Washington, D. C.

The fame of General Edward Hand, enhanced so much by the recent local historical celebration, is by no means limited to this city of his longtime residence. Out in Ottawa, Kansas, there is a "General Edward Hand" Chapter of the Daughters of the American Revolution. The Kansas State organization of that body of patriotic women, at a cost of \$500, one year ago, placed a marble bust of Lancaster's most distinguished soldier in the D. A. R. new Memorial Continental Hall in Washington, D. C.

That bust was made in Italy, by Preston Powers, who worked from a portrait such as was exhibited here last week, being a replica by Persico, the Italian artist, who came to Lancaster only after Hand's death, and while here painted portraits of and for Dr. Jasper Hand, son of the General. This son's branch of the Hand family, having moved westward, was not immediately represented at the recent celebration, but has been heard from in connection with it.

It will be remembered that Hand had three sons: John, the eldest of them and fifth child, died of suicide at "Rockford," aged twenty-five. Dr. Jasper, next child, died, a practicing physician, at Hillsboro, Highland

county, Ohio, in 1828, aged forty-four. He lived for a time in Lancaster and had some difficulty obtaining an early practice, as even after his father's death he sought appointment as a ship's surgeon on an American vessel outfitting for Calcutta.

He left six children, one of whom, his eldest son, Edward, was a physician, third in the line of his family's profession. The other children in order were John, Katharine, Sarah, Margaret and Mary. Of these Margaret visited her Lancaster relatives, the Rogers family, years ago. She married Dr. W. W. Dawson, and died in Cincinnati, Ohio, March 16, 1883; her husband survived her, but is now deceased. For ten years she was a conspicuous member of the Ohio State Society for the Prevention of Cruelty to Animals and Children, and wrought in its behalf with her hand and purse, with voice and pen. She was its first vice president, and her decease was the subject of a notable memorial meeting and evoked many touching tributes.

Her niece, Mrs. Jephthal Davis, a great-granddaughter of General Hand, lives in Ottawa, Kansas, and is a prominent Daughter of the Revolution and Vice Regent. To her is due the name of her ancestor attaching to the Chapter there and the bust at Washington—which it is hoped to exhibit at the Portraiture Exhibition here in November.

Among the guests last Friday, late to arrive and coming unexpectedly without the knowledge of the Reception Committee, was Mrs. Edward Rogers Hopkins, nee Burke, of Philadelphia. She is the widow of W. W. Hopkins' only son. She was accompanied by her only child, a lad of about twelve, bearing his father's name. As stated in the published Hand geneal-

ogy, this youth is the only lineal descendant of both Edward Hand and George Ross, having the blood of both in his veins. His grandmother was a great-granddaughter of Hand and his grandfather a great-great-grandson of Ross; no other offspring of their union survives.

ACCOUNT OF B. C. ATLEE, TREASURER OF HAND COMMITTEE.

Receipts.

Receipts \$377.00

Expenditures.

Iroquois Band	\$ 42.00
Conestoga Traction Company..	22.70
W. Y. Haldy & Sons.....	200.00
L. B. Herr & Son	47.11
Haldy & Sons	62.28

Total \$374.09

Balance on Hand \$ 2.91

Additional receipts \$ 6.00

Balance \$ 8.91

Intelligencer, printing, \$ 5.00

Present balance \$ 3.91

The foregoing is a correct account of the funds passing through my hands.

BENJ. C. ATLEE.

September 30, 1912.

Early Lancaster Artists

JOHN JAY LIBHART

Merchant, Druggist, Judge and Artist.

The ancestors of John Jay Libhart emigrated to America about the year 1728, and settled in York county, then on the frontier of Pennsylvania civilization, in or near the village of Hellam. His father, Henry Liebhart, was an educated man, and received, in the year 1800, from Governor McKean, appointment as Justice of the Peace, which he held and exercised for a number of years, attending also to his farm, until 1812, when he sold out and removed to Marietta, Lancaster county, with his family, two daughters and three sons, of whom the subject of this memoir was the youngest, born in 1806.

Having built a large brick house on the corner of Second and Gay streets, he engaged in the mercantile business, about 1814-15, but was not able to hold out against the panic, consequent upon the wild speculation of that period, which swept over the town, and he lost all his means, like many others, and became bankrupt.

John Jay, the son, thus early thrown upon his own resources, soon developed his artistic and mechanical talents, and was able to assist his father in this extremity by ornamental sign painting, gilding, etc. Already developing a precocious talent for portraiture, it was told of him that when a mere child he would sketch with pen or pencil and produce some striking likenesses. He was notably self-

taught, being entirely uninstructed in the art until Arthur Armstrong, then painting portraits, noticing his natural talent, gave him some lessons in perspective and coloring, and encouraged him to direct his efforts to excel in the line of portraiture. His father being in reduced circumstances when John Jay was about twelve years old, the boy had not the advantages of an early education, only attending two sessions at an Academy in York. But, being ambitious to learn, he soon acquired a superior knowledge of various subjects, and by his keen perceptions easily mastered any line of thought he wished to pursue. Having now diligently studied his art and had due practice, he already obtained some patronage locally. Upon the advice of friends, he proceeded to Harrisburg, where the Legislature was in session, and obtained sittings from the Governor and many members of the Legislature. Among the number he painted a portrait of Governor Joseph Hiester, of Pennsylvania. He also painted portraits at Lebanon and at home about this time, besides doing much work in drawing and painting natural history subjects for illustrating scientific works of the late Prof. S. S. Haldeman, who was his contemporary and lifelong friend.

His talents were not confined to painting; he exhibited a strong mechanical tendency, and, having executed some orders to draw vignettes and engrave plates on metal to print bank notes, he performed creditably and satisfactorily the work assigned him, and upon request of his patrons printed the notes upon a press which he built himself. Besides this work, he executed orders for various wood and metal plates, billheads, etc., and cut many steel punches and dies of

various kinds. In this latter work he improved upon his predecessors by cutting the letters deeper, thus exhibiting a bolder and more permanent impression in the wood or metal upon which they were used. He engraved a note for Gen. Simon Cameron's bank in Middletown, the design being an eagle grasping a shield. The Marietta Pilot, 1813, later the Pioneer (1826) had on its first page as a vignette the cut of a steamboat, drawn and engraved by Libhart.

He taught a class in drawing and sketching in the academy of the late Prof. James P. Wickersham at Marietta in or about the year the Professor was elected the first Superintendent of Public Schools in Lancaster county. In earlier life he had a strong taste for the study of natural history and began a collection of specimens of all branches of that science, and soon had accumulated enough birds, mammals, reptiles, fishes and minerals to form a museum of no mean proportions, which attracted the attention of many lovers of nature and men of tastes similar to his own. This collection was finally dispersed, and he donated a portion of it to the Linnaean Society of Lancaster County, where it is still to be seen.

His tastes were manifold, and after his many efforts in art study in middle age, he was drawn to the cultivation of fruit; when his trees bore fine specimens of pears, apples, peaches, etc., his artistic tastes again manifested themselves, and he drew and painted many exquisite pictures of them.

He did not turn his attention seriously to sculpture, but at one time performed some modeling in clay and wax and produced figures that attracted some attention. He was,

moreover, and ardent admirer of the greatest of modern sculptors, Antonio Canova, and he named his eldest son for him.

About this period he was persuaded to construct some artificial limbs, none at this time being made in the United States. Seeing that those imported from France were imperfect in the knee joint, he invented a joint hinge that very nearly imitated the natural articulation, and enabled the wearer to walk with an elastic, instead of a jerky and halting, step. His attention being drawn to the cultivation of the silk worm and production of raw silk, he invented a reel to expedite the reeling of the minute threads from the cocoons and spinning them at once into the shape required for the looms.

In his mechanical moods he constructed several guns and an extremely sensitive scale to weigh minute parts, and in the several efforts of this mechanical handicraft he made most of his own tools and worked without patterns or templets.

As these various departures from the art he at first pursued no doubt detracted from his success as a portrait painter, his talent enabled him to resume his brush and palette and produce as good work as before. Indeed, up to the time his health failed, and particularly his sight, he painted some pictures of natural objects, as well as portraits, which were very creditable to his reputation.

He loved music; studied it to some extent, and acquired sufficient proficiency to be able to instruct bands and orchestra; he was able to play tolerably upon several instruments himself.

He was, withal, an extremely modest man, never vaunting his talents

nor obtruding his ideas upon others or non-sympathetic people, but content to follow his own course to a conclusion. He spoke of his own work, even to his children, so rarely that our collection of much of it is vague and necessarily more in the nature of reminiscences than exact knowledge. So very indifferent to praise of his own acquirements was he that we feel sure could he revise these reminiscences he would deprecate much we have praised, and claim no particular credit for his own skill.

Mr. Libhart upon the death of Dr. Glatz, of Marietta, was appointed postmaster, and held this position for two years. He also succeeded Dr. Glatz in the drug business by purchasing his store, and continued in this business until his death.

In 1867 he was appointed an Associate Judge for the Courts of this county, and continued in office for five years. Judge Libhart filled nearly all the borough offices of Marietta—those of Burgess, Councilman and School Director—for a term of sixteen years. He was also an early and active member of the free school system of Lancaster county.

So, following him through life, we find his distinctive trait is ever a love of art, even when he was, from necessity, engaged in the more humble occupations of life. Though we can not but admire the versatility of his genius, it is to be regretted that he did not confine himself more specially to the art he at first embraced. He could have produced and left work that would have been worthy the criticism of a connoisseur.

His immediate contemporaries are all dead now, and that his works are almost forgotten or unknown to the present generation is in a great meas-

ure consequent upon his own modesty and the neglect of his heirs to preserve his works and not suffer them to be consigned to oblivion.

Appendix.

Partial list of paintings, portraits, crayon drawings, sketches and natural history subjects by John Jay Libhart:

"Defeat and Death of Gen. Brad-dock." Largest of his works. Figures life size, including Washington on horseback and officers on ground surrounding the mortally wounded General.

"Death of Holofernes." Judith has decapitated him, and the maid holds the sack for the reception of the bloody head.

"Napoleon Crossing the Alps." First campaign in Italy.

"Immolation of a Greek Lady by Turkish Soldier." From Greek War of Independence.

"Moor Carrying Off a Christian Lady Prisoner." Moor on horseback, with lady on saddle bow.

Children feeding swan.

Two young spaniels at play.

Crayon sketch, in colors, of Hunter's Lake, Lycoming county.

Group of Pin-tail ducks.

Wall-eyed pike, Susquehanna salmon.

Portraits of Melchoir Brenneman, Lady Isabel, Joseph C. Rinehart, M. D.; Susan Rinehart Pugh, Mr. and Mrs. John S. Brenneman.

Portraits of his wives: First wife, Harriet Goodman; second wife, Annie L. Rinehart; daughters, Kate and Annie; a miniature of himself.

AARON ESHLEMAN

Towards the end of the eighteenth century and at the beginning of the nineteenth, painted, in England, Reynolds, Romney, Lawrence. After them, in America, painted Gilbert Stuart. After Gilbert Stuart painted Eichholtz; after Eichholtz painted Bannade; after Bannade painted Aaron Eshleman. These men, our local portrait painters, from Eichholtz on, could no more get away from the influence of Gilbert Stuart than can those so-called ones now, in our own time, rise above that of John Sargent—Sargent who now holds in the world of painting that place which was once Stuart's.

If it can be said of a great modern, short story writer, "He was the first to make vulgarity art," then we can surely say in speaking of Stuart: "He was the first to raise confectionaries into the realm of talented painting."

All of Stuart's followers, from Eichholtz to Eshleman, have copied his surfaces and his cloying sweetneses, missing the greater things which make his art, at times, more or less real. This, of course—this copying of the lesser traits of the great—happens in all ages. See how the disciples of Sargent can imitate his technique. The copied brown tone does not make a Rembrandt any more than the copied violet shadow and pale orange high-light does a Monet. The genius of the great is always securely hidden from the imitator, behind its obvious characteristics.

The so-called artist (or band of artists), who follows through his career some other man's work and gives it nothing of himself should, if he has the courage, after realizing his state, become an artisan, or an idler. He does for art far more by laying aside his tools than he will ever do for it in the imitation of others.

Imitation not only spoils the general appreciation of the best in art, but, in the end, does away with the real personality of the imitator, and the losing of personality, whatever that personality may be—spiritual, material, morbid, sensual, aesthetic, means the end of personal creation, the only thing which, after all, counts in music, literature, sculpture, or painting.

Stuart was one of the smaller of the "little masters." His followers, those we are considering, with the probable exception of Eicholtz, were not artists, for the word artist, when applied to those who have painted, should call up in our minds the names Monet, Goya, and our own Americans—John Twachtman and George Luke, at least.

And now, after what we can hardly call a preface, for Aaron Eshleman.

The material for either a biographical sketch of Eshleman, or a critical one of his art, is small. Few canvases by him remain, probably he did not paint many. Few known happenings in his life can now be gathered, but these events, slight and confused as they are, suggest, when compared to the paintings, that he gave most of his energies to life rather than to his art. Slightness of real material, however, in writing a biography or art criticism should not discourage. Biography being usually written by those obsessed in favor for or in ridicule of the subject disregards real facts. Great art criticism can use as

easily an Eshleman canvas as a Phidias marble for its *raison d'être*—in this it is only the personal view of which counts. A paradox, perhaps. But, remember, my material is small, and mere size or length in a work of painting or literature has a subtle, but sure, effect. Notice sometime when passing through the galleries of the Metropolitan Museum of Art the crowd before "The Horse Fair" by Rosa Bonheur, and that in front of Monet's "Boy With the Sword." My aim is to please!

Eshleman's early life was spent in Lancaster. His father was proprietor of "The Fountain Inn." Aaron was born in the year 1827, and, after his remaining canvases, one landscape learned of his early life—he kept an inn of his own, called "The Cross Keys." His wife's name was Sarah Demuth. These few facts and three remaining canvases, one landscape and two portraits, are all the authentic material at hand.

Facts concerning people are rarely as interesting to us as gossip; because gossip, being more or less personal, must always be related to romance, and hence, in capable hands, sometimes rises into the sphere of art.

After Aaron had an inn of his own and a wife, it is said, he grew dissatisfied. Although before having these he thought that if he could only possess them, and also paint, happiness would be assured. To possess this or that, money, love, fame, and then write, paint or play, has been the dream of many—of all, perhaps. One must grow old, or have faith in the great one in art, before he can believe that the only happiness for the artist is in art; in these fierce, almost exalted, moments of creation, when he can say

to himself, "It is well," lies his only happiness.

Eshleman, judging from his canvases, knew no fiery moments of creation. His lack of ability to paint, or lack of success in the business of the inn, or even the more personal troubles, caused him to dabble into many experiences, experiences in which he either sought mental relief or the hope of finding himself.

About 1857 he went to Kentucky—if there was a Kentucky in 1857. However, he left his wife and two children in Lancaster. In this act he can claim kinship with many artists and some geniuses. If one have great imagination and can forget his canvases they can hear him talking to Shakespeare (a genius, G. B. Shaw, notwithstanding), or Wagner, let us say, on the subject of "The Influence of Domestic Felicity Over Personal Art."

His wife, after receiving news from him of his whereabouts, decided to follow him to the South. Aaron on her arrival had completely disappeared; completely and finally. Nothing was ever heard of him after this. There is a vague rumor among the people who still remember Aaron Eshleman that he was drowned in the Mississippi river. A rather exciting life, when one thinks of it, if only he had allowed some of this excitement to get into his paintings.

These few facts and stray tales, one hopelessly intertwined with the other, are all that can be gathered. Of his art (you will see it for yourselves in the coming exhibition) I will not write.

If I have in any way reached for the laurels of Boswell in this paper, it shall not be said that I've even glanced at those of the inimitable, both in style and aesthetic criticism, Walter Pater!

Jacob Eshleman Warfel, Painter.

This promising artist, the son of John and Maria Warfel, was born in Paradise township, Lancaster county, on July 21, 1826. He developed a natural inclination towards art at an early age; so much so, indeed, that his youthful efforts in drawing and painting drew the attention both of Sully and Armstrong, from both of whom he took instructions, and by whose advice he greatly profited.

He painted both in oil and water colors with equal success. As is the case with most young artists, portraits and landscapes came from his brush. His early efforts were full of high promise, and those best qualified to estimate his abilities felt assured that in time his name would stand high in the role of our native artists.

His progress in his chosen profession was both rapid and steady, and the prospect of reaching a lasting place among Pennsylvania artists unusually flattering. Unfortunately, these early promises were not realized. His health failed him, and he fell a victim to that dread destroyer, consumption, which ended his career on June 2, 1855.

For a time he practiced his art in the South, in the city of Richmond, Va. Whether he went South because of his failing health is not known, but some of his work while there ranks among his most successful efforts. It is to be regretted that so few particulars of his personal and artistic career have been preserved.

It is not known how many speci-

mens of his skill are in existence, or where most of them are. His niece, Miss Jessie F. Warfel, of Lancaster, has four oil paintings from his brush, namely: -

1. A portrait of the artist's brother, the late Hon. John B. Warfel, at the age of nineteen years.

2. A large fruit picture in oil.

3 and 4. Two heads, in oil; one painted in 1839, when he was only thirteen years of age, and said to have been his first effort in portrait-ure.

5. Portrait in oil of Jacob Eshle-
man.

6. Portrait in oil of Mary (Brack-
bill) Eshleman. Both these latter are
in the possession of Silas K. Eshle-
man, grandson of the pair.

7. Portrait in oil of Daniel Gibbons
(1775-1853), noted for his efforts in
behalf of escaping slaves on their
way to Canada.

8. A portrait of Hannah W. Gibbons,
wife of the foregoing Daniel Gibbons. This picture was only par-
tially painted by Mr. Warfel, having
been completed in later years by
Isaac L. Williams.

Both Nos. 7 and 8 are owned by
Mrs. Marianna G. Brubaker.

Doubtless still other pictures from
the brush of Mr. Warfel could be
found in the rural neighborhood
where the greater part of his life was
passed.

Minutes of the October Meeting.

Lancaster, Pa., Oct. 4, 1912.

The regular monthly meeting of the Lancaster County Historical Society was held this evening, with a good attendance.

The librarian, Miss Lottie M. Bausman, presented the following report:

Bound volumes—"Early Man in South America," from Bureau of American Ethnology; History of Chester County (by purchase).

Magazines and pamphlets—Historical Society of Frankford—for 1911; Annals of Iowa; Penn-Germania for August; North Carolina Historical Society; "The Border Hearth," from the author, William Chandler; "The Minerals of Lancaster County," from Prof. H. H. Beck; three pamphlets of "Founders' Memorial," Bellevue Presbyterian Church, from W. U. Hensel; Bulletin of Grand Rapids Public Library; Bulletin of New York Public Library; Lebanon County Historical Society; framed picture of Thaddeus Stevens, from Mrs. J. D. Pyott; number of old utensile, from George W. Brown, printer, Lancaster, including bayonet and scabbard, old thimble, corn husker, egg beater and miscellaneous papers.

The committee having charge of the General Hand celebration presented its report, giving a complete review of the observance, together with a financial statement. The report was accepted.

A report was also presented by the joint committees arranging for the por-

traiture exhibition, through Mr. W. U. Hensel, the report being as follows:

Your joint committees to arrange for the historical study and public exhibition illustrating the evolution of portraiture in Lancaster county respectfully report that its work is progressing most satisfactorily and is receiving very general patronage and encouragement. A series of papers on Lancaster county artists is being presented at the successive meetings of the Historical Society and will be published. A large number of portraits in oil, water colors, miniatures, busts and silhouettes have been offered to the committee, and representative selections therefrom are being made. An exhaustive catalogue of subjects, artists and so forth is in course of preparation, and will be published in time for the exhibition, which, as heretofore announced, will be held about November 10th to 25th. After consultation with the authorities of the Iris Clubhouse, it was found that the unexpected demands for wool and hanging space, the impracticability of interfering with the use of the Iris Clubhouse for the length of time required to assemble and prepare the exhibit, for the display thereof to the general public, and for removing the same, render it almost impracticable to occupy the Clubhouse for this purpose. Mr. F. W. Woolworth kindly put at the service of your committees the sixth and seventh floors of his new building, which are reached by elevators from both North Queen and North Christian streets, and which are spacious and well lighted, and can be readily adapted for the purposes of the exposition. It has, therefore, been concluded to occupy them, and due public announcement will be made of the final arrangements for the exposition,

Mra. B. F. Barr was elected to membership, and the following names proposed: Samuel R. Fraim, 551 North Lime street, this city; Miss Bertha L. Cochran, 542 West Chestnut street, this city; Harry H. Shenck, Manheim.

Another series of papers on early Lancaster artists was read, as follows: John Jay Libhart by Antonio C. Libhart; Aaron Ehrleman by C. B. Demuth, and Jacob Eshleman Warfel, by Mr. F. R. Diffenderffer.

Mr. D. B. Landis submitted a paper containing a history of the Cedar Hill Seminary.

Adjournment.

PAPERS READ

BEFORE THE

LANCASTER COUNTY HISTORICAL SOCIETY

FRIDAY, NOVEMBER 1, 1912.

"History herself, as seen in her own workshop."

ISAAC L. WILLIAMS, ARTIST AND PORTRAIT
PAINTER.

BENJAMIN WEST HENRY, A LANCASTER ARTIST.

LEON VON OSSKO.

JASPER GREEN, ILLUSTRATOR.

W. SANFORD MASON, ARTIST.

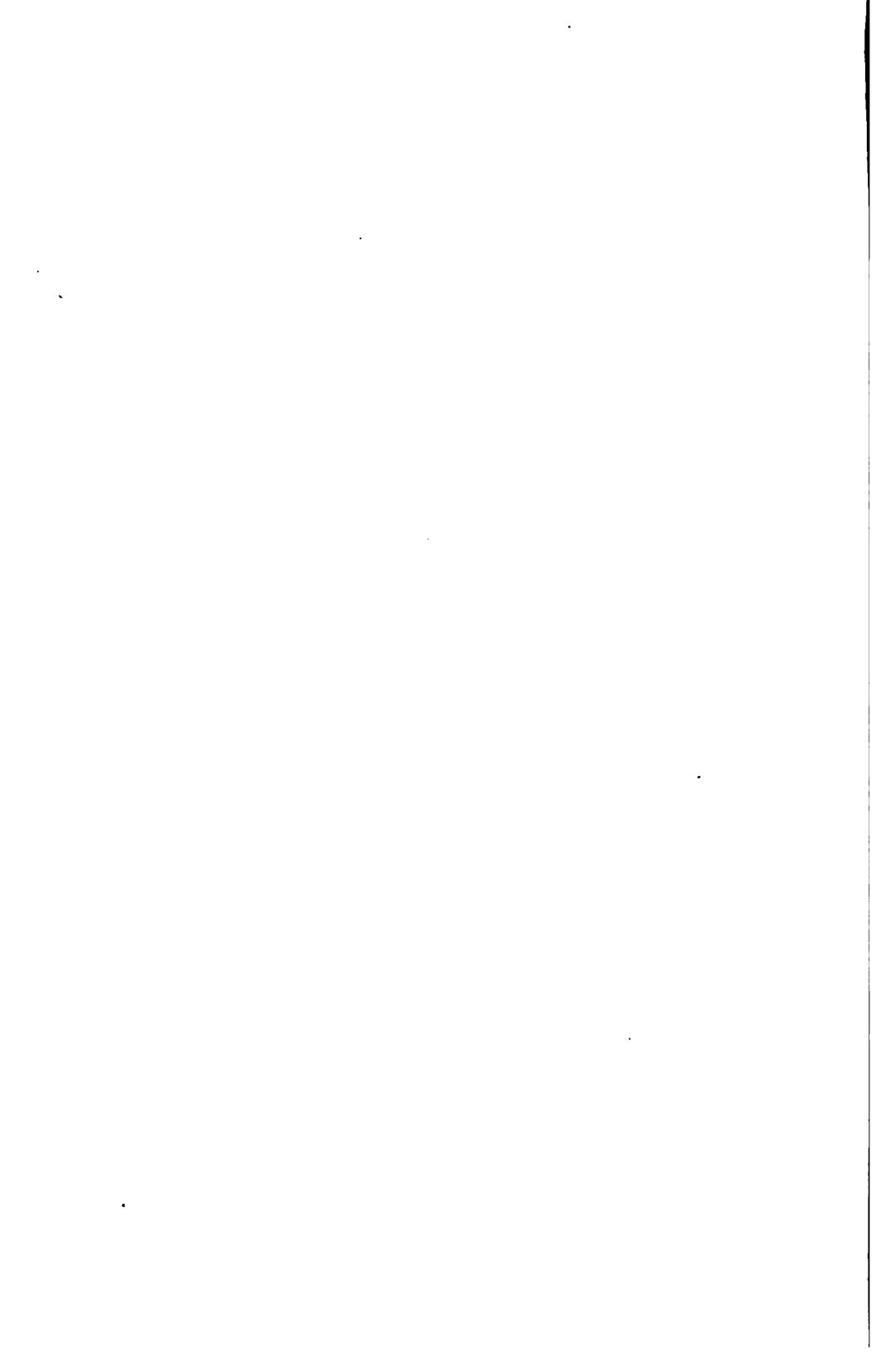
WILLIAM PORTER STEELE.

MINUTES OF NOVEMBER MEETING.

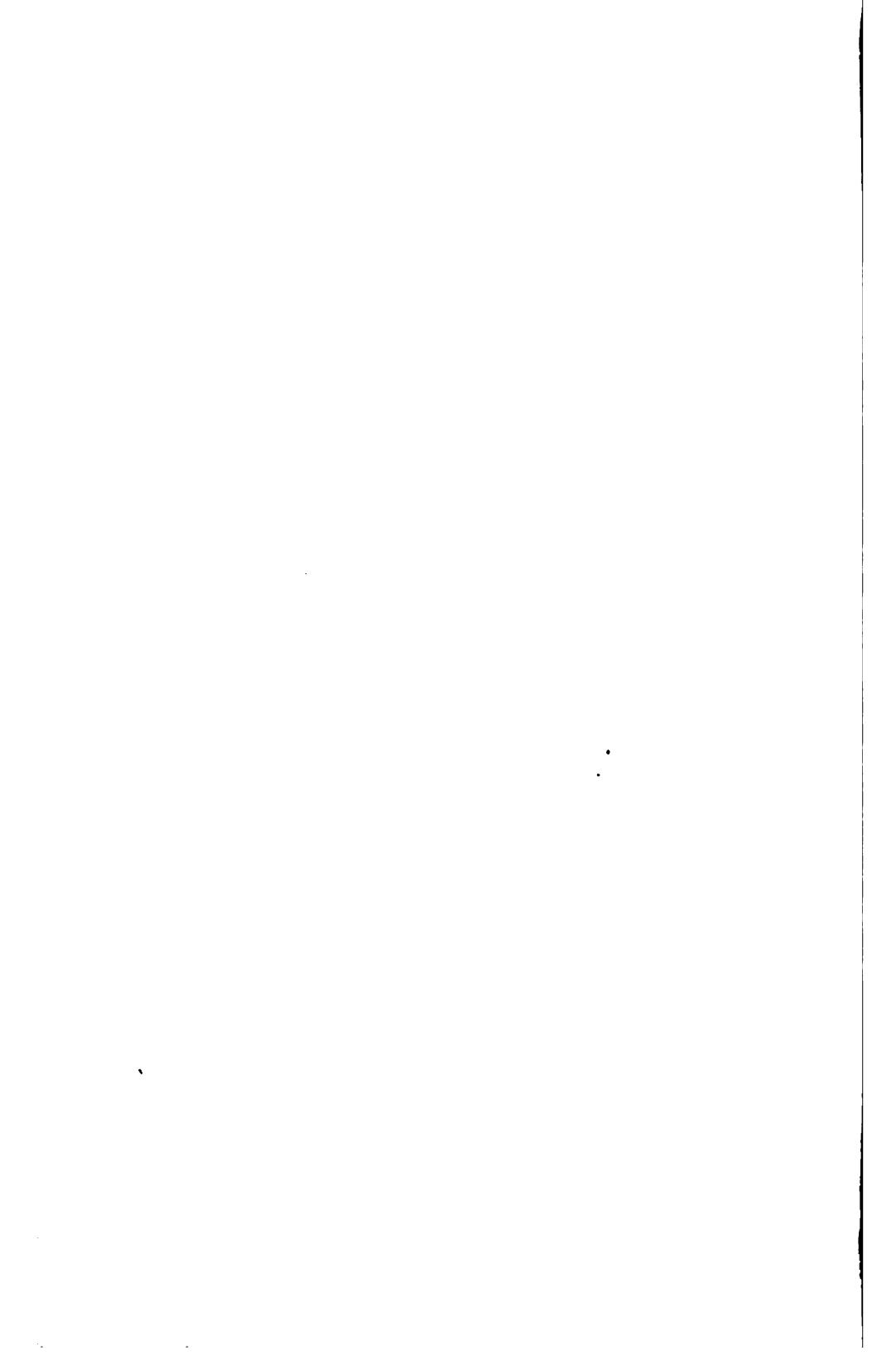
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LANCASTER, PA.
1912.



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Isaac L. Williams, Artist and Portrait Painter. ^

As the subject of my sketch is not found mentioned in any of the encyclopedias or journals at present extant, it was necessary to collect the data here gathered from relatives and personal friends of him and from the works he left as testimonials of himself and his life, and in my butterfly-bee-like flitting hither and thither for knowledge and information of my story I am indebted to a number of good people of our city, as well as some few of other cities, and to one who has adjourned to that distant city from which no traveler has yet returned (I refer to Mr. H. C. Burrowes, who, just a few days before his last illness, gave me most helpful information and the privilege to examine the portraits of his renowned father and dear mother, as done by Mr. Williams, the subject of our conference and of my sketch. We met him on Grant street, on the pavement of the Woolworth building, as we were just starting on our way to his home. We owe him thanks for information which probably would not otherwise have been received.) I wish to make special acknowledgment to Miss Clark, who accompanied me on my various tours of portrait inspection, as well as for information concerning them; also to Miss Holbrook, Mr. Diffenderffer and Mr. Hensel for help thus received. Mr. Diffenderffer, who knew Mr. Williams personally, and watched him

daily at his work, very kindly gave me his personal recollections. These I shall make use of freely.

If a large patronage is an indication of success, then Mr. Williams was a very great success. In his native city, Philadelphia, many paintings done by him can be found; a great many in the Pennsylvania Historical Society; in Lancaster, I have found a great many which later I shall mention; in England, where he was called by an English nobleman, who had seen and admired his work in Philadelphia, he painted several landscape views, among which is Tom Moore's cottage, now owned and in the possession of the Misses Holbrook in our town.

Isaac L. Williams, without the L., was the real name of the artist. The L was added because of another man of the same name living in his community. To avoid confusion, especially in mail and correspondence matters, the letter L as a middle initial was used by him. Although not born in Lancaster, Mr. Williams was in many ways closely allied professionally to the city and county. Being a native of Philadelphia, however, he does belong to the State, and, as one of his friends says of him, he stands in the front rank, with the pencil and brush, of our Commonwealth's artists. Quoting, the same friend says of him: "He does not come before us with the glamor and prestige of a century or two behind him to proclaim his merits and exact his fame, but presents himself to us in propria persona, as one of us known to hundreds still living, who knew the man, saw him at his work, and learned to esteem him as a man while they admired his skill as it came rapidly into view from his studio."

Isaac L. Williams was born in the

city of Philadelphia, on June 24, 1817. His early literary education was received in a private school in that city. This private instruction continued only until his fifteenth year, when he became a pupil of Mr. Smith, artist, who was at that time considered the ablest teacher of drawing in Philadelphia. So rapid was his progress in this line that his friends induced him to take up the more difficult and higher branch of art, that of portraiture. This he did under the tuition of Mr. John Neagle, a noted portrait painter, who had a large and eminent patronage. Mr. Neagle married the daughter of Sully, the great artist. Some of the early portraits painted by Mr. Williams have been regarded as among the best examples of his style, which closely followed that of his preceptor, Neagle. A copy of one of his portraits, that of Richard Penn Smith, showing to a degree in what regard he was held as an artist, is to be found in Burton's Gentleman's Magazine for September, 1839. The engraved portrait accompanies a biography of Richard Penn Smith, provost of the University of Pennsylvania. The text below the portrait says: "The accompanying engraving is made from an admirable likeness by Williams, a young artist of great promise in this city."

Mr. Williams loved his profession, and was successful in it because he loved it. The beautiful, whether in nature or art, appealed to him, and he lived idealized in its atmosphere. His brush and pencil were never idle, from the day he took up the artist life. In time, too, he became a teacher of his beloved art. For many years he taught drawing in private schools as well as in his studio. He worked very hard, and accomplished the re-

ward of his work. He was the first preceptor of the late Henry E. Abbey, of whom he says, "Young Abbey was an erratic, wayward pupil, who devoted most of his student hours to drawing elfish, impish and outlandish-looking figures on the margin of his drawing books." Abbey was probably gifted beyond the ordinary lot of mortals, and his genius sufficient unto itself, without the irksome routine of books and copy drill. His latest efforts are immortalized in the new Capitol at Harrisburg.

Mr. Williams painted landscapes as well as portraits, and perhaps just as numerously. By many his landscapes are considered superior to his portraits. It was his custom in summer time to make extended tours in search of the beautiful and picturesque. He made journeys along the Susquehanna, the Juniata and our own Conestoga. No doubt, these rambles included the most charming of all rambles to be found anywhere—out the Willow Street pike and Steinman's road; across the fields to Indian Rock and back again by way of Media Hills and Engleside. He would gather wild roses and honeysuckles, daisies and haw and dogwood and barberry and a thousand other things, and probably later in the year, after a warm rain, abundant mushrooms. The Green Mountains, the Adirondacks and the Catskills, Lake Champlain and the rocky islets on the coast of Maine, were well known to him. These he used as studies for landscapes.

His efforts found scope beyond his native country. In 1866, at the invitation of an English nobleman, he visited Great Britain, to paint the country homestead of that gentleman. It was during this visit that he painted Tom Moore's cottage, spoken of be-

fore. He visited France and Italy before returning home, no doubt absorbing the glory and the grandeur in those treasure galleries where the old-time masters are immortalized. He remained in Europe almost a year.

Among the more notable of his historical pictures are the "Castle of Baiae" and the "Ruins of Cumae." He also painted a series of views of the historical mansions of Philadelphia. These are what were mentioned as now in the possession of the State Historical Society. They include:

Spruce Street Hall of the Historical Society of Philadelphia.

Washington's Residence, Germantown—1793.

Friends' Alms House, Walnut street, 1729-1876.

Whitefield House, Nazareth.

Sisters' House, Bethlehem.

The Church of "Augustus," at the "Trappe," Montgomery county, Pennsylvania.

Floating Bridge at Gary's Ferry.

Friends' Meeting House at Merion.

Blue Anchor Inn, N. W. corner Front and Dock street.

Friends' Alms House, 308-322 Walnut street.

Widows' House, Bethlehem.

Valley Forge in the Autumn, 1853.

Valley Forge in the Winter, 1858.

Besides these, the society has the portrait of Townsend Ward.

Another of his portraits, in the possession of Hon. Samuel Pennypacker, is that of Mr. Pennypacker's mother

Mr. Williams in Lancaster.

Mr. Williams came to Lancaster in 1854, with a commission to paint a portrait of the Rev. Father Bernard Keenan, the pastor of the St. Mary's Roman Catholic Church. He was known to only a few Lancastrians at

that time, one of whom was his brother-in-law, the late M. D. Holbrook, and the other, Samuel H. Reynolds, of the Lancaster Bar. They introduced him to many of our citizens, who promptly made him feel at home in his new surroundings. His friend, Mr. Difenderffer, whom I have quoted before, says of him: He distinctly remembers seeing the venerable prelate climbing the stairs that led to the studio every few days until the portrait was completed. During the interval, however, Mr. Williams, who was of a social nature, made the acquaintance of his neighbors on the first floor, and, finding among them some who were also interested in his art, books and kindred subjects, he soon became one of a little group that saw each other almost daily. As the Keenan portrait approached completion some of these friends were asked to take a look at it and express their opinion about it. There was only one opinion, and that was that the face on the canvas was a genuine likeness of the original. This was the view, also, that was taken by the general public when the work was finished, and the result was that a great many of the wealthy parishioners of St. Mary's handed in their names with orders for copies. I have been able to locate only the original of these portraits. Although a thorough investigation was made, they all seem to have entirely disappeared. Mrs. Frank B. McClain retains the original and the only one of these portraits that has been found. The further result was that many other persons had the portraits of themselves, wives and children painted. Among these are two wee maidens, just outgrowing babyhood, well known to us all—one holding a basket, the other her hat filled with flowers, taken

in the style very much in vogue at that time, a short while ago. The one, dainty Miss Flinn, showing even in her babyhood the conquering sweetness which later subdued the stern heart and fastidious eye of our worthy and honorable one-time Attorney General and leader of the Lancaster Bar; the other sweet, grave face was that of Miss Agnes Kelly, patron and saint—both have passed to the great spirit land of the vast beyond.

Mr. Williams' easel was never empty, and what had been intended as a brief stay in this city extended itself to almost a year, with much credit to his reputation as an artist and the equally welcome credit to his bank account. His first visit to Lancaster was not his last one. He had become a favorite with the people here, and they made further demands upon his services, necessitating several later visits. It would be difficult to ascertain after this long lapse of years just how many portraits of Lancastrians came out of his studio. I have been able to locate quite a number of them, but by no means do I think I have found them all. They consist of the following, the most of which belonging to any one family being in the possession of the Misses Holbrook, nieces of Mr. Williams:

Mr. M. D. Holbrook, large size.

Mrs. M. D. Holbrook, large size.

Mr. M. D. Holbrook, cabinet size.

Mrs. M. D. Holbrook, cabinet size.

Two young children of Mr. and Mrs. Holbrook.

Three daughters of Mr. and Mrs. Holbrook.

Copy of Tom Moore's Cottage (which I have mentioned before).

Dr. F. A. Muhlenberg.

Frank Muhlenberg.

Mr. Patrick Kelly.

Mrs. Patrick Kelly.
John Murray, a stepbrother.
Isaac E. Hiester.
Mr. Thomas C. Wiley,
Mrs. Thomas C. Wiley.
Mr. William M. Wiley.
Mrs. William M. Wiley.
Mr. Reah Frazer.
Mr. Patrick McEvoy.
Mrs. Patrick McEvoy.
Mr. Isaac Burrowes.
Miss Harriett Burrowes (daughter
of Dr. Francis Burrowes).
Dr. Thomas H. Burrowes,
Mrs. Thomas H. Burrowes.
Governor Ritner.
Governor Francis R. Shunk.
Rev. Dr. C. R. Krauth,
Mrs. W. U. Hensel (as a child).
Miss Agnes Kelly (as a child).
Mr. Williams painted the portrait
of Dr. Thomas H. Burrowes and that
of Thaddeus Stevens in 1856, an ar-
rangement having been made between
the two friends that the portraits
should be exchanged, Dr. Burrowes
keeping that of Mr. Stevens and Mr.
Stevens taking Dr. Burrowes. After
the death of Mr. Stevens these por-
traits were re-exchanged. Mr. Ste-
vens' reverting to his housekeeper at
her request. I think I must have
made the lives of some of our people
miserable setting them to work hunt-
ing up this portrait from North street,
where I was told it could be found, to
Howard avenue on the way back. (It
has since been found. Dr. Gilbert
Parker sent word from Philadelphia
that it was in his possession).

Mr. Williams was married at Har-
risburg, November 26, 1844, by Rev.
Edward Conovey to his cousin, Miss
Dorinda Avice Adams. Four chil-
dren were born of this marriage, twin
daughters and two sons. All are
dead. Two grandchildren and three

great-grandchildren are living. It is said of him that he was a model family man, devoted to his wife and children and a favorite with little folks wherever he met them. His friend says of him, through the sunshine and shadows of nearly sixty years his recollections wander back to the time of his first appearance in this community. He remembers him as tall and slender of form, wise, witty, with a vocabulary that was wonderful in its copiousness and a voice clear and musical. Genial in disposition and social in his intercourse with his fellow-men; well-informed and easy of approach, he was a comrade well met. As he was then, his kindly portrait still hangs on the friendly walls of memory, unforgotten and unforgettable. Some estimate of the esteem and regard in which he was held by his brother artists in Philadelphia may be had in the fact that in 1869 he was elected to the presidency of the Artists' Fund Society, a position he held for twenty years or more.

Mr. Williams pursued his profession until within a few days of his death, which occurred on April 22, 1895.

Benjamin West Henry, A Lancaster Artist.

The ancestors of Benjamin West Henry were Robert and Mary A. Henry, his wife, who emigrated from Scotland to Pennsylvania in 1722, and settled in Chester County. They were accompanied by their three sons, John, Robert and James. John, the eldest son, married in Chester county, Elizabeth Devinny, in 1728.

William Henry, their son, so well known to all Lancaster county historians, moved from Chester County and married Ann wood, of Darby.

The Store and Residence.—In the Recorder's Office Book XI, page 575, is a deed from Alexander Stedman to William Henry, on February 7, 1760, for a house fronting on Market Place, twenty-two feet two inches, and one hundred and twenty-five feet deep, to a fourteen-foot alley; on the east, by the house of Rudy Stoner; on the west, by another fourteen-foot alley.

This alley was called "Moravian Alley," and ran out to West King street, then High street. Market Place was the piece of ground now occupied by the City Hall, and the old Market House, which was not built until 1790, the consideration £350. Alexander Stedman lived in Philadelphia and was a partner of W. H. Steigel (known as Baron Steigel) under the name of Steigel & Stedman, at Elizabeth Furnace.

William Henry died intestate. On April 18th, 1809, in the settlement of

his estate by his son, William Henry, this property is described as follows:

"In the Market Square, bounded Westward by Moravian Alley, and East, by a lot of Jonas Metzger." Appraised at 758 pounds, 60 and 8 pence.

In the Life of William Henry, by Francis Jordan, Jr., page 27, we quote the following interesting sketch of the early friendship Mr. Henry entertained for the artist, Benjamin West:

"West was then about fifteen, a poor, unlettered tinsmith's apprentice, living in the nearby hamlet of Springfield, Pa., where he was wont to exhibit his undeveloped talent in decorating the fences and barndoors of the neighborhood with drawings, and by an occasional rude painting for a tavern signboard.

"As the first to recognize in these maiden efforts genius of a high order, Colonel Henry invited the boy to his house, assigned a room to his use, and supplied the materials essential to his work. On the walls of this apartment were many little studies, that were permitted to remain until the house was demolished. Here West made a number of excellent attempts at portraiture, of which two examples, Col. Henry and Mrs. Henry, are in the possession of the Historical Society of Pennsylvania."

Mr. Henry paid the compliment of naming his thirteenth and youngest child Benjamin West, the subject of this sketch, who was born June 8th, 1777, and married August 24th, 1794, by the Rev. Elisha Rigg, rector of St. James P. E. Church, Lancaster, to Miss Catharine Hoofnagle.

Probably Mr. Henry studied his art under Gilbert Stuart, and when West was honored by the appointment as the successor of Sir Joshua Reynolds as president of the Royal Academy,

he invited his namesake to visit him in London.

Not much is known of the life of Mr. Henry as an artist, as the only portrait painted by him that has been found or heard of is that of his eldest brother, William Henry, Esq., and is now in the Pennsylvania Historical Society in Philadelphia.

In the early records of the Masonic Lodge, No. 43, F. and A. M., of this city, upon the building of a new hall in the early part of the year 1798, Benjamin West Henry was authorized to paint a symbolical floor cloth for the furnishing of the Lodge, at an expense of £11, 5s 10p. This floor cloth was in use for many years in the lodge room.

Benjamin West Henry was made a Mason in Lodge No. 43 on November 8th, 1797; elected Junior Warden December, 1798; elected Senior Warden June, 1799, and served until June, 1802, when he was chosen Worshipful Master, which position he held for one year.

He died December 28th, 1806, in Lancaster, leaving three children. On April 24th, 1809, the Court appointed William Fitzpatrick, of Lancaster, and John Huffnagle, of Philadelphia, merchants, guardians over the person and estate of James, Anna Wood and Mary Henry, minor children of the deceased.

Judge John Joseph Henry was the brother of Mr. Henry. He served under Arnold in the campaign against Quebec, enduring all the hardships of war, at the early age of seventeen years, and later studied law and became President Judge of the Second Judicial District of Pennsylvania, an appointment of Governor Thomas Mifflin, succeeding William Atlee.

Leon von Ossko.

von Ossko, Leon: Artist, traveller, scholar and linguist. Born at Heilbron, Germany; died at St. Augustine, Florida, 1906.

Possessed of an equable disposition, vast erudition, an innate love of mankind and a lively interest in all that concerned his adopted city, it is small wonder that this artist-nobleman enjoyed the widest acquaintance among Lancastrians and ranked as a most popular and prominent citizen. Mr. von Ossko was of noble lineage and held the rank of Baron in the Hungarian peerage. His title was not an empty one, but awarded his family for its splendid service to their country in its memorable conflict with the Turks.

His mother was obliged to leave Hungary by reason of the rigors of the climate and was sojourning on one of the family's estates, located on a beautiful island near Heilbron, when Leon was born. Much of his early life was passed in Germany and in travel. Notwithstanding a congenital visual disorder, he was an ardent student and was graduated from Heidelberg, winning exceptional distinction at that renowned University. As a linguist he was most accomplished, speaking fluently nine languages. During his residence in Lancaster he was often a contributor to periodicals and magazines and had an unusually facile pen. He was a man of great charm and attractive personality. His travels had taken him to all parts of

the world, not as a dilettante, but as a serious student of affairs and conditions. His information concerning the places he had visited was stupendous.

Mr. von Ossko first visited America as a sightseer with a party of noblemen, shortly after his graduation from Heidelberg. Much time was spent in the West and, in order to better see the country and familiarize themselves with its people and conditions, the journey from Denver to the Pacific coast was made on horseback. During this overland trip the young noblemen endured many hardships uncomplainingly, and enjoyed several thrilling adventures with wild animals and Indians. Mr. von Ossko was seriously wounded in an encounter with a hostile band of marauding Indians while viewing the West from a pony's back. After two years spent in travel throughout America, the party returned to Europe.

In 1884 Mr. von Ossko and Miss Ella Louisa Breneman, daughter of the late well-known Lancastrian, Mr. Christian Herr Breneman, were married at Florence, Italy, after a prolonged and romantic courtship, which extended from Denver to Paris and Nice and culminated at Florence. A residence of four years in Florence followed this marriage.

Mr. von Ossko studied art under the guidance of Professor Costa, of Florence, and later with the celebrated Florentine painter, Senor Lari, completing his studies at the famous Academy Julian, in Paris. He was an artist of rare and unquestioned ability and his hospitable studio in Lancaster was a place of great charm. A ready sale of flattering prices always awaited the products of his deft brush, and many superb specimens of his skill

in oil and water colors are to be seen in New York, Philadelphia, Baltimore, Washington, Cincinnati and other cities. One of his most meritorious and perhaps best-known pictures, a gem in still life, represents a door hung with the trappings of a devotee of the chase. The door is shown partly ajar with a hand resting on its edge and a figure dimly outlined in shadow through the crevice, as though about to enter the foreground of the picture. This painting is now among the art treasures of the Auditorium Theatre at Baltimore. It is exhibited there with steps leading up to the door, and it is said that the effect is so wonderful realistic that the management has been obliged to take precautions against the repeated attempts to walk through the door. This artist worked with equal facility in oil and water colors, but evidenced his greatest skill in his beautiful art with water colors. His numerous portraits of prominent Lancastrians are splendid testimonials of his exceptional skill in portraiture. His pleasing and accurate drawing and exquisite eye for color is conspicuous in all of this popular artist's work.

Jasper Green.

Jasper Green, son of Evan Green and Isabella Slaymaker, was born in Columbia, Pa., January 31, 1829, and died in Philadelphia, March 2, 1910. He married Elizabeth Shippen, daughter of Samuel Boude and — Elder. In early manhood he was interested in wood carving and illustrated for the "Fatherland Series" of children's stories. During the Civil War he was in the War Department at Washington and special correspondent for Harper's Weekly, to which he contributed scenes connected with the various battles, many of which were double page pictures. Frequently he exhibited at the Pennsylvania Academy of Fine Arts. Mrs. Hugh Elliott, of Cambridge, Mass., whom we know as Elizabeth Shippen Green and with whose illustrations we are familiar, is a daughter.

W. Sanford Mason.

W. Sanford Mason, son of Sanford Mason and Henrietta Haller Brasson, was of distinguished New England ancestry, and was born in Providence, Rhode Island, in 1824, and died in Philadelphia, Pa., in 1864. He went to Columbia to sketch river scenery, and in 1853 married Elizabeth Strickler Weaver, daughter of George Weaver and Mary Strickler. He ranked high as an artist, painting both portrait and scenery, but his specialty was portraits. In the Philadelphia Cathedral hangs one of his pictures. He painted a view of Columbia from the hills west of town that was subsequently lithographed. His two children, Mrs. Chas. Bayler and George Mason, reside in York.

William Porter Steele.

William Porter Steele was the eldest child of Captain John (Jr.) and Jane Porter Steele, of Harmony Hall, Lancaster county. He was born November 4, 1817, and died in New York City, November 28, 1864. He was buried in old Leacock Churchyard on the King's Highway through Lancaster county. He was graduated at Rutgers College and studied law in Lancaster. He was married to Frances Chase Barney, daughter of Commander Barney, U. S. N. His second wife was Elizabeth Harris, daughter of Dr. Frank Harris, of New York City. Besides portrait painting, he was an interpreter, on canvas, of Shakespeare plays, and was also a painter of animal life. He was a fine linguist, brilliant in conversation and had a charming personality.

Minutes of the November Meeting.

Lancaster, Pa., Nov. 1.

The regular monthly meeting of the Lancaster County Historical Society was held this evening in the regular place of convening. President Steinman presided.

The librarian, Miss Bausman, presented the following report:

Magazines and Pamphlets—American Philosophical Society; American Catholic Historical Society; Linden Hall Echo; International Conciliation, two numbers; Carnegie Library, Pittsburgh, Classified Catalogue, Part I; Carnegie Library, Pittsburgh, Monthly Bulletin; Grand Rapids Public Library Monthly Bulletin; New York Public Library Monthly Bulletin; lot of papers and toll collections of the Philadelphia and Columbia Railroad, 1833 to 1835, from Julius F. Sachse, of Philadelphia. The following papers were contributed by Christian E. Metzler, of Boston: A prospectus for a German newspaper, The Lancaster Eagle, May 4, 1826, with a partial list of the original subscribers, etc.; a programme of the nineteenth anniversary of the Diagnothian Literary Society, May 26, 1854; Certificate No. 214 for ten shares capital stock of Farmers' Bank of Lancaster, in name of Anna Magdalene Meyer dated August 14, 1822; a circular letter by the Democratic County Committee to the township committees in 1862.

Samuel R. Fralm and Miss Bertha L. Cochran of this city, and H. H. Shenck, of Manheim, were elected to membership, and the names of the following were proposed: Miss Mary S. Graeff, 662 West Orange street, this city; Robert B. Kegerrise, Richland, Pa.; J. N. K. Hickman, 630 West Orange street; Mrs. J. N. K. Hickman, 630 West Orange street, this city; Mrs. Charles R. Kline, 302 North Lime street, this city.

Following the business session the following papers on Early Lancaster County Artists were read: Benjamin West Henry, written by Mr. George Steinman and read by Miss Martha B. Clark; Isaac L. Williams, by Miss Adaline B. Spindler; Leon von Ossko, by Harry Breneman, read by Miss Clark; Jasper Green and W. Sanford Mason, by Miss Lillian Evans, and read by Mrs. M. N. Robinson; William Porter Steele, read by Miss Susan Frazer.

Adjourned.

PAPERS READ

BEFORE THE

LANCASTER COUNTY HISTORICAL SOCIETY

FRIDAY, DECEMBER 6, 1912.

"History herself, as seen in her own workshop."

PETER LEHN GROSH (1798-1859) AN EARLY LAN-
CASTER ARTIST.

MINUTES OF DECEMBER MEETING.

PRELIMINARY REPORT OF COMMITTEE CONDUCT-
ING PORTRAITURE EXHIBITION.

SUPPLEMENT — JACOB EICHHOLTZ.

VOL. XVI. NO. 10.

PRICE TWENTY-FIVE CENTS PER COPY.

LANCASTER, PA.
1912.

Peter Lehn Grosh (1798-1859), an Early Lancaster Artist.

BY HERBERT H. BECK. - - - - - 285

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Supplement. JACOB EICHHOLTZ. By W. U. HENSEL.



PETER LEHN GROSH.

(1798-1859)

The earlier decades of the nineteenth century show a degree of activity in the field of portrait painting that has scarcely been equalled, before or since, in the history of American art. Benjamin West, Gilbert Stuart, John Trumball, Charles Willson Peale and others had elevated the standards of portraiture, and created a popular demand for the human likeness which could be supplied by no other device then known save by the painter's brush. The country was becoming prosperous, and popular interest and inclination were supported by improving finances. It was only as the logical outcome of these favorable conditions that a small group of portrait painters was developed in Lancaster county. The local boy, with real or imaginary talent, found his inspiration and saw his fortune in the fame and success of Benjamin West; and got his confidence in the memory that as an equally crude youth the great president of the Royal Academy had painted his first picture at the familiar Henry homestead opposite the old Court House, on the City Square. Among the many whom the Muse tempted, in jest or earnest, during this attractive period of the past were a few whose

names and works have lived through a lingering century into a new. One of these was Peter Grosh.

Peter Lehn Grosh was a great-grandson of John Valentine Grosh, who was born at Eichloch, in the Palatinate, in 1706, who came to Pennsylvania and settled near Lititz in 1743, and of whom it may be inferred, from the archives of the Lititz Moravian Church, that he was a respected and influential member of that congregation. Peter was the oldest of three sons of Matthew Grosh, who lived at what is now the village of Mechanicsville, East Hempfield township. The young farmer boy evidently found stronger appeal in the brush and pencil than in the hoe and plow. There still remain some rural water-color sketches that can be traced to an early period of his life; and also a few paintings on more ambitious subjects, like the crucifixion, the enthusiasm and crudeness of which testify to an embryonic stage. Some time about 1816-18 he took up portrait painting. Most of his more serious and meritorious works were produced before he was thirty.

There is little evidence that Peter Grosh had any actual instruction in art. Family tradition says that he went to Philadelphia once or twice as a young man to learn something of mixing colors. When the Academy of Fine Arts was founded in that city he was seventeen years of age. It can be confidently surmised that he visited the newly instituted exhibitions and absorbed something from the superior portraits by Stuart and Peale that he undoubtedly saw there. It is also handed down through a man who knew Grosh that he had had some instruction from a local artist—supposedly John Landis—"who painted

with his hat on;" though, as Landis was younger by seven years, this vague evidence probably resulted more from a passing acquaintanceship and a few visits between the two men than from any association for purposes of study.

It is likely, too, that, as a boy, Peter learned something from Adam Smith, who lived at or near Manheim, at most not more than a few miles from the Grosh farm. From information collected by D. McN. Stauffer through his father, who knew the man, Smith was a schoolmaster with some ability for drawing a portrait. He seems to have been well known in Northern Lancaster county about 1812. It is related of Adam Smith that in winter he made "stock" bodies of men and women, boys and girls; and in the summer time, when not teaching, he traveled about the country with his bundle of canvases, painting in portrait heads as subjects presented themselves. Mr. Stauffer remembers some of these pictures, and affirms that they suggest the "stock" scheme, for the bodies were all severely conventional. The portraits of Conrad Weiser and wife, published in the proceedings of the Pennsylvania-German Society, were made by Adam Smith. The times, locality of residence and calling of Adam Smith, suggest the possibility that he taught the young Grosh something of his own kind of art, as well as reading and writing.

In the main, however, Peter Grosh was certainly self-taught. His children remember fragmentary sketches of difficult subjects, like the human hand, which might indicate the seriousness of his endeavor to master detail.

Practically all of Peter Grosh's portraits were made some years before

he was married, which event took place in 1838, when he was forty. The one of himself was apparently done when he was about thirty, and his other portraits, so far as known, can be traced to approximately the same period of his life. His children have no recollection of his having worked at anything in portraiture during his last ten or fifteen years. Evidently there was something that turned him from his earlier ambitions as an artist soon after 1835. Patronage may have been wanting; there may have been too little recompense for the time and effort required, particularly so since he no longer enjoyed the comparatively inexpensive freedom of bachelorhood; or he may have been dissatisfied and discouraged with his paintings. In any event, his later years were devoted to a lowlier sphere of production, one more in accord with the catholic range of his business card of about 1830, which reads:

PETER L. GROSH
Sign, Flag, Masonic Apron
Letter, Fancy and

PORTRAIT PAINTER

will attend to all orders in his line if left with Andrew Bear, Petersburg, or John Michael, Innkeeper, Lancaster (Penn).

N. B.—Clock faces manufactured and Painted to order.

That the humbler talents which the card set forth were appreciated by the times in which the man lived is attested by many lettered and emblazoned relics of the thirties, forties and fifties; among them sundry heroic panels on obsolete, rectangular fire-engines; the original sign of the Eagle Hotel in Bethlehem; and the famous old Petersburg tavern sign, only recently weathered out of countenance, showing its blue-coated Com-

odore Lawrence and its brave legend, "Don't give up the ship."

The year 1850 found Peter Grosh living along what is now the pike at Mechanicsville, near the farm on which he was born. Here he followed the main occupation of fruit and flower grower. The small residence was so beautified by an artistic setting of flowers, trees and shrubbery that it was regularly the subject of the passer's admiration. During these years of his married life the versatility of the man came somewhat to the assistance of his income. Besides his gardening, he painted signs, made magic lantern slides for the Litz Academy, and did similar odd jobs with his brush. He taught singing, though he had no voice himself. Amidst a variety of other occupations he made musical instruments, of which a violin or two and a quaint reed contrivance of his own invention are relics. The latter instrument, which its maker called the Harmonea, combines some of the elements of the accordion with those of the bagpipe. It is the surviving testimonial of misdirected mechanical ingenuity.

The last couple of years of Grosh's life were times of difficulty and unrest. In 1857 he moved to Indiana, only to return a year later. He finally settled at Petersburg, where his last days were spent, and where he died, after a lingering illness, in 1859. He is remembered as a handsome, erect man, of quiet ways and abstemious habits. Of Universalist inclination most of his life, on his deathbed he sent for a minister who represented the religion of his ancestors, and he was buried with the simple Moravian service in the family plot on the homestead farm.

There are a number of portraits extant which are attributed to Peter Grosh; others that were certainly done by him. Some of his better portraits, unfortunately, were painted on sheet tin. They are lost through the cracking and peeling of the pigment from the smooth metal surface. Interesting examples of his work are portraits of Matthew and Veronica Grosh (his parents), owned by his daughter, Mrs. Bender, of Lancaster; Philip Grosh and wife (his grandparents, from memory), in the possession of his son, Jacob Grosh; John Beck and wife (from life), the property of Abraham R. Beck; and that of himself.

A critical estimate of these paintings is scarcely within the purpose of this sketch. Like those of many a renowned academician, they are not always technically correct. Indeed, they often show much that is even crude; but, with all the imperfection, there is always some unmistakable merit of drawing and execution, and, what is quite their best feature, they always look like their subject. The untaught Grosh had that subtle spark of genius, not always bright in many far greater men, which led his hand with almost unfailing regularity to strike a real likeness. This is the chief merit of his work; and it indicates the native possibilities of the man; it gives promise of what might have been in more favorable environment and with greater opportunity.

In fact, in a narrower sphere, he was by nature and in native equipment a man very similar to Charles Willson Peale. The comparison between the two is striking in many ways; for Peale, a man of lively artistic genius, was a jack-of-all-trades by inclination or temperament, and attained to art only after serving as

saddler's apprentice, coachmaker, clock and watch maker and silversmith. Later his genius led into more versatile occupation, and besides painting, he modeled in clay, wax and plaster, made false teeth, moulded glass, made a violin and a guitar, assisted in the construction of the first organ built in Philadelphia, and gave a great amount of time, as well as mechanical and inventive talent, to the varied operations connected with Peale's Museum. Unlike the less fortunate Peter Grosh, however, Peale was able to develop his talent by a course of study in company with Gilbert Stuart and Trumball under Benjamin West, and later in life he was situated so as to become famous as a painter, even though he distributed his energies into many channels.

Peter Grosh lies in the small, stone-walled burying ground along the Lancaster and Manheim trolley road at Mechanicsville. His only pillar is the rugged hemlock, a striking figure on the rolling farmland, which he himself planted; and his only wreath the tangle of bramble and poison ivy which covers his sunken grave and which menaces, in the irony of fate, the hand that searches for a chiseled stone.

Minutes of December Meeting.

Lancaster, Pa., Dec. 6, 1912.

As a fitting close to the year's work the Lancaster County Historical Society held its December meeting on Friday evening in the rooms in the Woolworth Building where the Portrait Exhibition is being held. The Historical Society members have taken an active part in bringing success to the portrait display, and it was deemed appropriate to have one of the society's regular meetings held in connection with the exhibition. A goodly number of the members gathered in the portrait gallery on the seventh floor, President Steinman being in the chair.

Miss Lottie M. Bausman, the librarian, reported a large number of donations received, a number of them being of rare historic value. Mrs. A. A. Myers, of this city, presented an American flag that draped the caskets of three martyred Presidents, while Miss Clara Shreiner, of York, presented a blue silk flag that belonged to the Old Lancaster Fencibles. Dr. S. P. Heilman, of the State Federation of Historical Societies, gave to the society a copy of the carriers' address to the patrons of the Lancaster Union, January, 1860. Thomas Eakins, the noted artist, presented a framed picture of the Gross Clinic. Mr. George H. Rothermel gave Notes on the Beginnings of American Dramatic Literature, 1606-1789." Deputy Sheriff Stumpf the returns of the election

judges of the Presidential election in 1864, while Christian E. Metzler, of Boston, contributed a miscellaneous collection of historical papers.

The following books and pamphlets were received: Bound volumes—American Historical Association, 1910; Kansas Historical Collections, Volume XII; the Railway Library and Statistics, 1911. Magazines and pamphlets—Annals of Iowa, Pennsylvania Magazine, Linden Hall Echo, Penn-Germania. Bulletins—New York Public Library, Grand Rapids and Carnegie Library, Pittsburgh.

The following names were proposed for membership: Mrs. J. B. Hutchinson, 1304 Spruce street, Philadelphia; William Bachman, 46 East Orange street, this city; Miss Sue Geyer, 30 North Prince street, this city. The following were elected to membership: Miss Mary S. Graeff, this city; Robert B. Kegerrise, Richland, Pa.; J. N. K. Hickman, Mrs. J. N. K. Hickman, this city; Mrs. Charles R. Kline, this city.

On motion the secretary was directed to draw an order for \$5 for payment of housekeeper's expenses.

Nomination of officers was next in order, and the present officials were renominated: President, George Steinman; vice Presidents, F. R. Difenderffer, Litt.D., W. U. Hensel, Esq.; recording secretary, Charles B. Hollinger; corresponding secretary, Miss Martha B. Clark; librarian, Miss Lottie M. Bausman; treasurer, A. K. Hostetter; executive committee, Mrs. Sarah B. Carpenter, Mrs. M. N. Robinson, D. F. Magee, Esq., H. Frank Eshleman, Esq., D. B. Landis, G. F. K. Erisman, Dr. R. K. Buehrle, L. B. Herr, John L. Summy and Monroe B. Hirsh.

The paper of the evening was read by Prof Herbert H. Beck, of Franklin and Marshall College, who had as his subject, Peter Lehn Grosh, an early Lancaster artist, who was born at Mechanicsville, East Hempfield township.

Adjournment.

Preliminary Report of Committee Conducting the Portraiture Exhibition.

In accordance with a resolution of the Historical Society, adopted also by the Iris Club, there was held in the Woolworth Building, at Lancaster, on the sixth and seventh floors, from November 23d to December 14, 1912, an exposition of Lancaster County portraiture. This was preceded and accompanied with an historical study of the evolution of portraiture in Lancaster County, including the preparation and reading of a number of papers on Lancaster County artists, which are part of the transactions of the Historical Society during the past year. At the public opening of the exhibition on Saturday, November 23d, W. U. Hensel read an address on Jacob Eichholtz, the leading artist of Lancaster County, which is published herewith. The exhibition remained open for about twenty days, during which period it was attended by thousands of interested spectators from Lancaster and all parts of the country. It comprised over 300 oil portraits, about 125 miniatures, 50 or more water colors and pastels, besides a fine collection of silhouettes, gold, silver and bronze medals and bronze and marble busts. All of these are set forth in a comprehensive catalogue, which was published by the management of the exposition, and of which copies may be had for 50 cents.

Limited as it was to Lancaster County subjects, and the work of Lancaster County artists, this exhibi-

tion peculiarly epitomized the history of a most interesting and important community for a century and a half, since Benjamin West first essayed portraiture here.

Presidents, Governors, eminent judges, physicians, lawyers, divines and high officials of State, notable men and women of Lancaster society for six generations were represented by the various phases of portraiture.

The following committees carried out the plans of the management and most efficiently directed the exhibition to success.

Executive Committee—W. U. Hensel, Chairman; Miss S. R. Slaymaker, Secretary; B. C. Atlee, Treasurer.

Historical Society Committee—W. U. Hensel, B. C. Atlee, Redmond Conyngham, Mrs. Mary N. Robinson, Miss Martha M. Bowman.

Iris Club Committee—Miss Frazer, Miss Anna E. Herr, Miss S. R. Slaymaker, Miss Laura G. Slaymaker, Mrs. E. T. Prizer.

Auxiliary Committee—Lloyd Mifflin, Honorary Chairman; Walter C. Hager, Vice-Chairman; Geo. H. Danner, George Steinman, S. P. Ziegler, J. Augustus Beck, Jacob W. Detchler, Miss Blanche Nevin, Miss M. Emma Musselman, Miss Caroline Peart, Mrs. James D. Landis, Miss Alice Malone, Mrs. Frank B. Fondersmith, Miss Nevin, Miss Mary L. Kline, Mrs. Leon von Oesko, Miss Purple, Miss Lucretia Stoner, Mrs. C. S. Folz, Charles H. Demuth, G. L. Londersmith, D. McN. Stauffer, Rev. A. T. G. Appel, A. R. Beck, Miss C. W. Appel, Miss Florence Eckert, Miss Anna M. Myers, Miss Lettie Herr, Miss Katherine A. Griel, Miss Grubb, Miss Alice R. Appenzeller, Miss Mary Muhlenberg, Miss Helen Thurlow, Miss Virginia Gerhart, Miss Frances Calder, Mrs.

Henry S. Heilstand, H. M. North, Jr.,
J. Hale Steinman, Miss Delia Leaman,
Miss E. E. Ellmaker.

Special Committees — Finance, George Steinman, P. E. Slaymaker, John C. Carter, John Hertzler, Charles F. Miller, W. U. Hensel; Biography, Mrs. Mary N. Robinson, Herbert R. Beck, B. C. Itlee, Misses Martha B. Clark, Adeline Spindler and Alice Malone, W. C. Hager, Mrs. Marianna G. Brubaker, Charles Demuth, Redmond Conyngham, D. McN. Stauffer; Hanging and Display, Miss Martha M. Bowman, C. H. Demuth, Miss Helen Henderson, G. L. Fondersmith; Collection of Oil Portraits, W. C. Hager, Charles Henry Hart, Redmond Conyngham, Chas. H. Demuth, Misses Helen Thurlow, Helen Henderson; Water Color Portraits, Misses Alice Malone, Anna M. Myers, James Duffy, Jr., G. L. Fondersmith, D. McN. Stauffer; Busts and Medals, Redmond Conyngham, Henry Chapman, Miss Blanche Nevin; Silhouettes, Miss Anna E. Herr, C. W. Appel, Laura G. Slaymaker, Redmond Conyngham, Albert Rosenthal, Mrs. E. T. Prizer; Miniatures, Misses Frazer, Martha B. Clark, Daisy M. Rohrer, Mrs. John H. Myers, Mrs. Wm. B. Altick, Mrs. C. Edgar Titzel; Early Lancastrians, D. McN. Stauffer, F. R. Diffenderffer, George Steinman; Catalogue, Mrs. James D. Landis, Ed. Long, Mrs. Frank B. Fondersmith.

It is to be regretted that in the particular of financial returns—and only in this aspect—the exposition was not a success.

Thanks to Mr. Woolworth's liberality, the two extensive galleries in which the collection was displayed were given free of rent. Much generosity was also extended to the committee in charge in the loan of ex-

hibits. Justice to all the interests involved and a fair consideration for the owners required ample insurance protection for their invaluable works; and this was maintained at large cost. The expense of printing the catalogue, handling the exhibits, lighting the galleries, unpacking and repacking the pictures, and their shipments, to and fro, ran the cost of the exhibit, in round numbers, up to \$3,000. The receipts from tickets fell far below this sum. A few broad-minded patrons purchased and distributed many tickets; comparatively few of even the cultured bought season or family tickets offered at most liberal rates. The result was that while hundreds of visitors from a distance pronounced the exposition a wonderful event and unprecedented in its scope and interest, local appreciation of it was scant; a deficit of about \$1,000 between the receipts and expenditures has been shouldered temporarily by two individual members of the committee, to whom, through its treasurer, such contributions may be made as any one's sense of proportionate public spirit may suggest. No financial liability, of course, attaches to either the Historical Society or Iris Club, as associations; though a detailed report will be made to them of the receipts and expenditures.

(Signed.)

W. U. HENSEL, Chairman.

On the following pages are reproductions of a number of the paintings and works of art that were on exhibition.



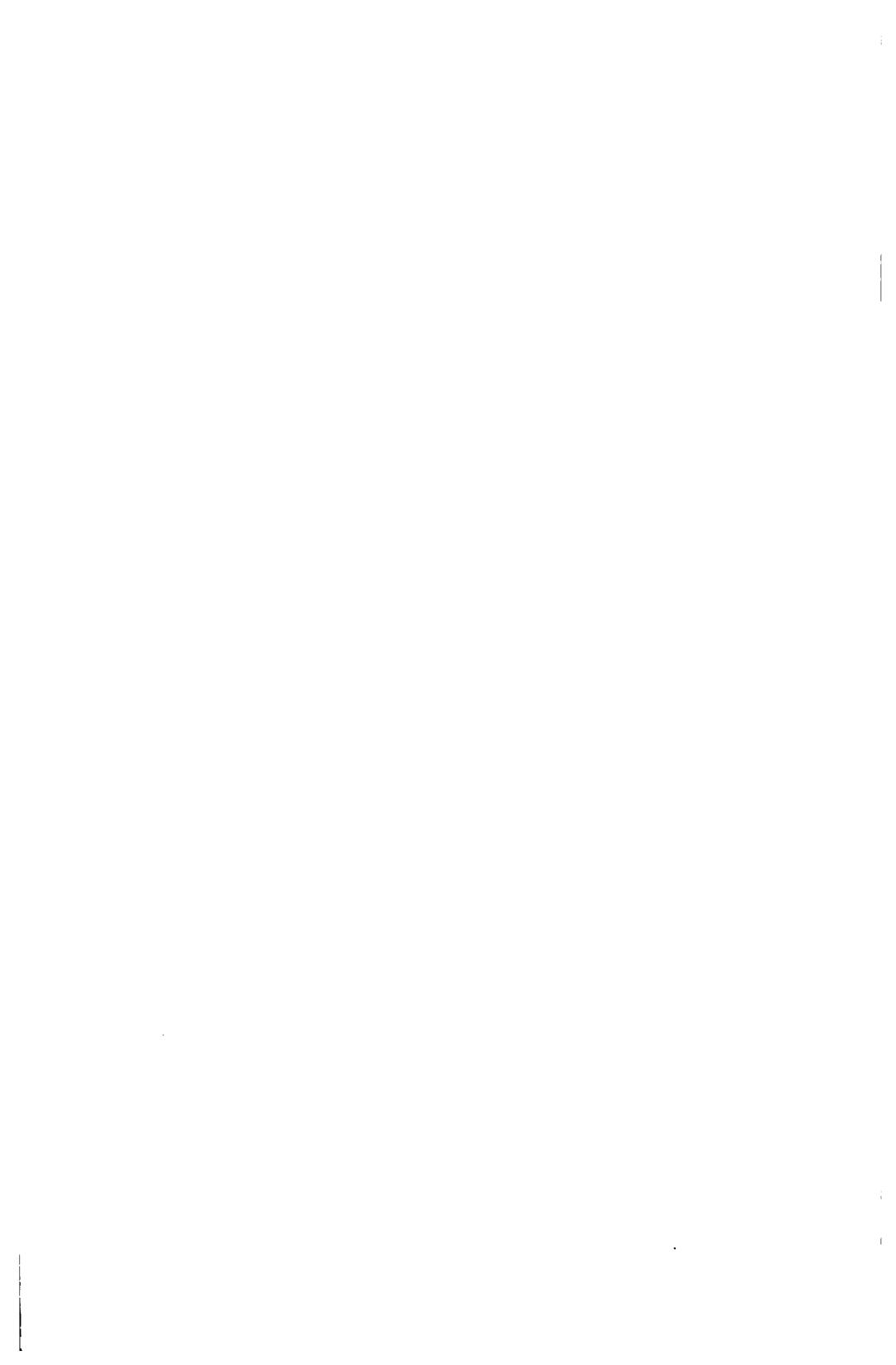
JACOB EICHHOLTZ

Himself



THADDEUS STEVENS

Eichholtz





JAMES BUCHANAN

Eichholtz





GENERAL EDWARD HAND

Persico





GEORGE ROSS

Benjamin West



DR. JOHN L. ATLEE

Helen Thurlow





MRS. CATHARINE M. (CARMICHAEL) JENKINS

Eichholtz



ELIZA (JACOBS) ROGERS

Eichholtz





BISHOP SAMUEL BOWMAN

Anonymous





REV. DR. JOHN W. NEVIN

Eichholtz



JAMES HAMILTON

J. Aug. Beck



W. U. HENSEL GOLD MEDAL

George F. Morgan





ROBERT FULTON (1705-81)
BY
JEAN ANTOINE HOUDON (1741-1828)



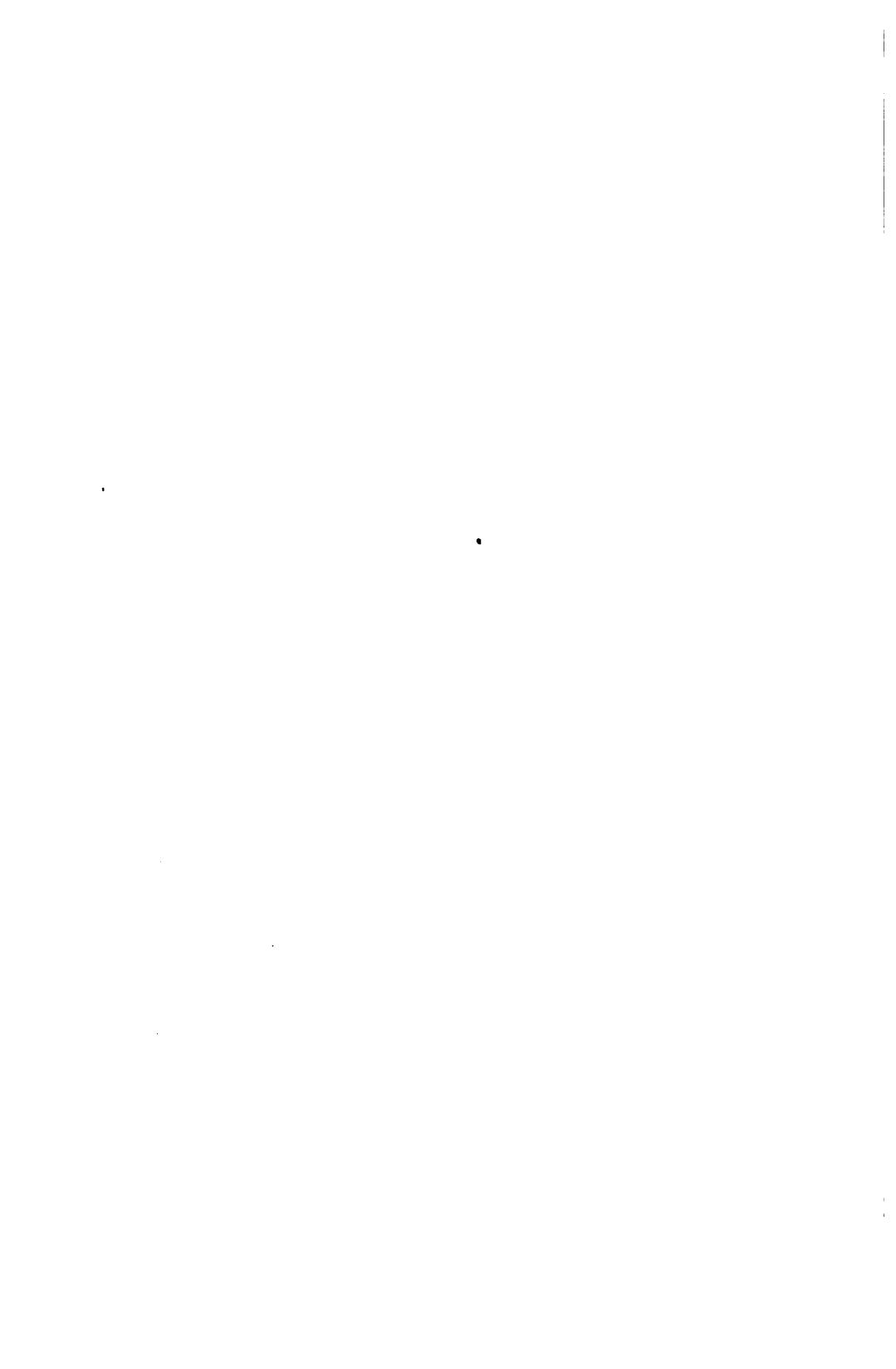
GENERAL JOHN F. REYNOLDS

Ballina



BUST OF WOODROW WILSON

Blanche Nevin





LIEUTENANT WILLIAM CLARK FRAZER, U. S. A.

John Henry Brown



MICHAEL GRAEFF (SILHOUETTE)

Anonymous



GENERAL DAVID MILLER

Eichholz

JACOB EICHHOLTZ PAINTER

SOME "LOOSE LEAVES" FROM THE LEDGER OF
AN EARLY LANCASTER ARTIST

AN ADDRESS

DELIVERED AT THE OPENING OF AN EXPOSITION OF
"THE EVOLUTION OF PORTRAITURE IN LAN-
CASTER COUNTY, PENNSYLVANIA"

UNDER THE AUSPICES OF

The Lancaster County Historical Society

AND

The Iris Club

WOOLWORTH BUILDING, LANCASTER, PA.

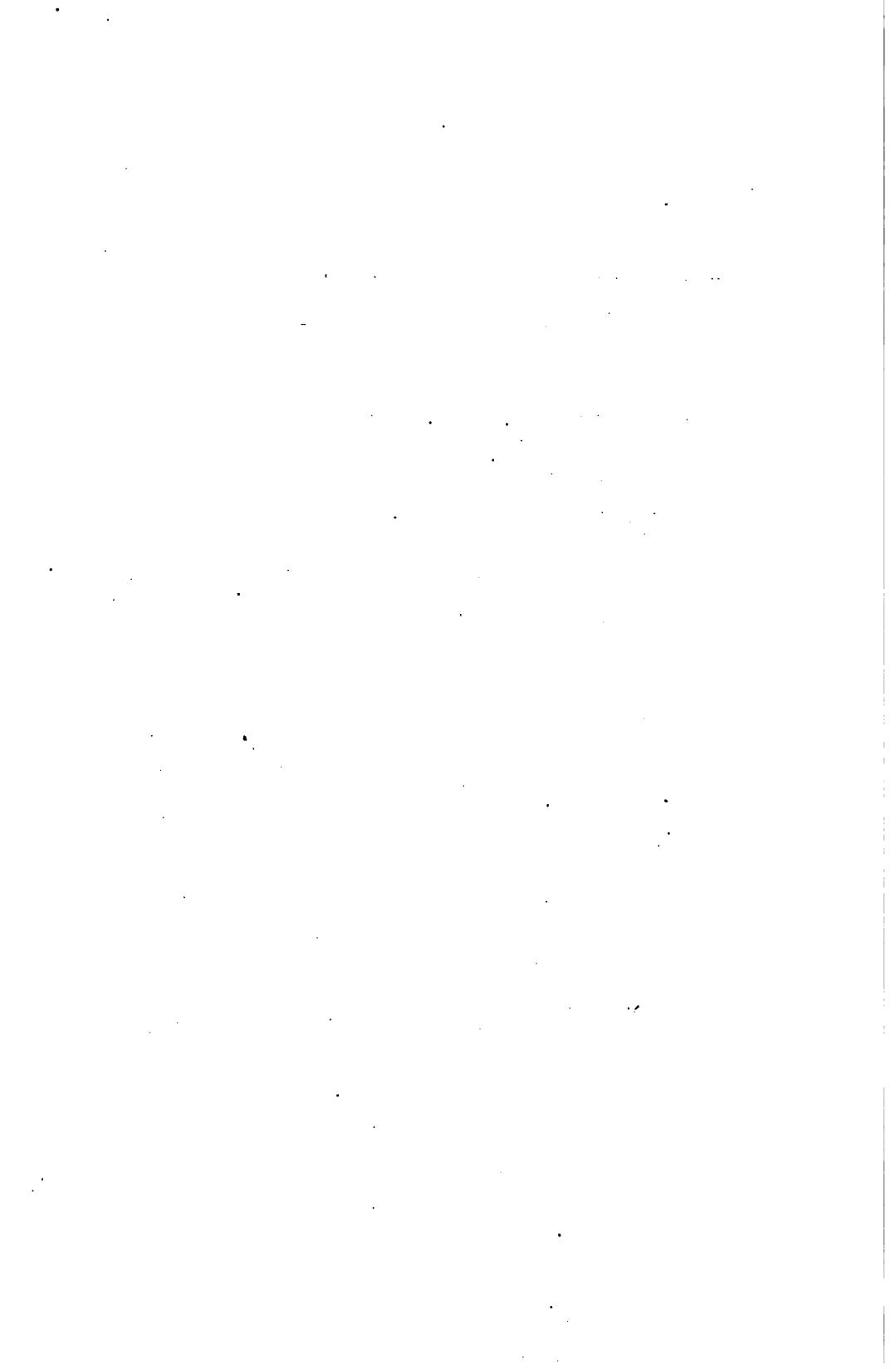
NOVEMBER 22, 1912

BY

W. U. HENSEL

(Revised Catalog of Eichholtz's Works)

PRESS OF
THE BRECHT PRINTING CO.
LANCASTER, PA.



JACOB EICHHOLTZ, PAINTER

In the "good old days," when taverns were known by good old names, and were kept by people of the best social rank, Lancaster Borough, as early as 1765, had fifty-three licensed inn-keepers; quite a number of others had judicial permission "to sell rum by the small." In the former class was Catharine Eichholtz, widow of Jacob, lately deceased, who, in that year, opened the "Bull's Head," where the later "Exchange" long stood, at the southeast corner of East King and Christian Streets. Her husband, Jacob, was one of the earliest settlers in Lancaster and was assistant burgess 1750-52. He purchased this site for the hotel; and for seventy years the "Bull's Head" tavern was never out of that excellent family, proud enough of their German origin and name not to transform it into the English "Oakwood"—as the Schwärtzholtzes became Blackwoods, children of the Zimmers were translated to Carpenter, the Schneiders to Taylor, the rural Metzgers became city Butchers, and some of the more elegant Haensels are now known as Littlejohns.

Jacob Eichholtz was descended from that German immigrant whose nativity, marriage and decease are thus recorded in the records of Old Trinity (translated from the German):

"Here lies buried John Jacob Eichholtz. He was born in Europe at Bischoffsheim the 22d of March, 1712. He lived in marriage 22 years with Anna Catharine, born Reichert, and departed the 26th of July 1760. His age, 48 years and 4 months."

June 24, 1795, twenty-four years after Leonard, first son of Catharine, became landlord of the "Bull's Head," our old Masonic Lodge 43 held the festival of St. John at this tavern, and here its lodge room was located for some years. Leonard, second, succeeded his father, dying in 1817; and after the younger himself died, in 1828, his widow Charlotte and, in turn, his son Henry, in 1834, perpetuated the Eichholtz proprietorship. The original building was torn down in 1850. When this property was partitioned, Dec. 27, 1817, it was taken by Jacob Leman, intermarried with Catharine, the eldest daughter, at a valuation of \$13,000.

Leonard Eichholtz, Jr., who had been a highly esteemed and universally respected citizen of Lancaster, to the time of his death, at sixty-seven years of age, was a conspicuous member and elder of Trinity Lutheran Church; and was assistant burgess of the town, 1799-1802, and again 1807-12.

Contemporary with the Eichholtz tavern were "Stophel" (Christopher), Reigart's "Fountain Inn," Lancaster's early theatre and play house; Adam Reigart's "Grape"; Slough's Centre Square "Swan," into whose stable yard the Paxton rangers turned their horses before they massacred the remnant of the Conestogas; Bausman's "Lancaster County House," the present Jefferies house with its beautiful date plate of 1762 still standing, on East King Street; John Barnitz's "Cat" on North Prince Street, whence the Barnet family of the "Cadwell House"; Freddy Cooper's "Red Lion," on West King; John Michael's "Conestoga Waggon," later superseded in name and sign by the "Grapes," and hanging the old wood carving bunch of grapes on its North Queen Street front; Graeff's large hostelry at the Shober corner, now the Y. M. C. A.; Diffenderfer's "Leopard," which has lately changed its spots; Weaver's "Black Horse," on North Queen Street; Messenkop's "Unicorn," and Moore's "Sorrel Horse". "The Indian Queen" and Hamilton's tavern, out East King Street first caught the Philadelphia traffic; and the ancient "Plow" on West King, which offered entertainment for man or beast, greeted those wearied with the journey from the far West. Friend Isaac Whitelock's Quaker brewery was near the site of the Stevens House. John Hatz must have had an historical turn; for he called one of his Lancaster taverns the "Pennsylvania State Arms," and another and later one "Doctor Franklin." The latter's bewigged and bespectacled figure looked down for a century on those who passed up and down the west side of the second square on North Queen Street. There were, besides, "Lions," "Lambs" and "Bears," "White" and "Golden Horses," the "Hat," the "Rainbow," the "Buck" and the "Turtle," the "Globe" and "Olympic Garden," the "Prince Ferdinand" and "King of Prussia," the "Harp" and the "Flying Angel," "Pitt," "Washington" and "Wayne." Such well-seasoned Lancaster names as Nauman and Heger, Boyd and Hambright, Hull, Rohrer and Lightner were also worn by the bonifaces of a century ago. This variety of signs which then made our streets "an outdoor picture gallery" was well calculated to stir in a boy a latent impulse toward painting and portraiture—since Paul Potter, Benjamin West and many of the much older and much greater masters had kept the pot boiling by like resort; and the Matsys, Cellinis and DaVincis had often wrought in no less sordid cause.

The original "Earl of Chatham," with which Henry Diffenbaugh adorned and advertised his "William Pitt" hotel, so splendidly preserved by the Demuths, is a fine specimen of his amateur work, for it was painted by Eichholtz while he was yet known generally only as a coppersmith.

Early Art Efforts

Eichholtz's patriotic self-gratulations that he was born soon after the Declaration of 1776, in Lancaster, and never was a British subject, no doubt were heightened by the fact that his father and two brothers fought on the side of the Colonies in the war for Independence. One of his uncles was a coppersmith by trade; but long before his father committed him to that apprenticeship, young Jacob Eichholtz had delineated figures in red chalk on the household garret and was picking up the art of lettering and shading from a local sign painter. His first color master's suicide, because of an unrequited love passion, discouraged his early ardor. Though the walls of his uncle's shop were decorated by him with charcoal sketches of his fellow apprentices, he ventured nothing beyond these crude attempts. He kept at his completed trade of coppersmith for some years after he had married Mrs. Catharine Michael Hatz, a widow with two children, and started raising a family of his own. He none the less steadily cherished his artistic purpose and nursed his aspirations to be a portrait painter. When at last chance brought to Lancaster an artist who gave him friendly recognition, his future was determined. Henceforth let his brief autobiography tell its own story:

"Previous to the arrival of this painter, I had made some rude efforts with tolerable success, having nothing more than a boot-jack for a palette, and nothing in the shape of a brush, for at that time brushes were not to be had, not even in Philadelphia. At length, I was fortunate enough to get a few half worn brushes from Mr. Sully, being on the eve of his departure for England. [1809] This was a feast to me, and enabled me to go on until others were to be had. About this time I had a family with three or four children, and yet had not the courage to relinquish the coppersmith and become a painter. To support my family as a painter was out of the question. I divided my attention between both. Part of the day I wrought as coppersmith, the other as painter. It was not unusual for me to be called out of the shop and see a fair lady who wanted her picture painted. The encouragement I received finally induced me to relinquish the copper business entirely. About this time a Mr. Barton, whose memory I will ever gratefully cherish, strongly urged me to visit the celebrated Stuart of Boston. I went, and was fortunate enough to meet with a handsome reception from that gentleman, through the co-operation of the late Alex. J. Dallas and his son, George, who were at Boston at that time, and he felt a lively interest in my success. Previous to my visit to Boston I had painted a portrait of Mr. Nicholas Biddle, President of the U. S. Bank, and as it required, in visiting Stuart, that I

should have a specimen of skill with me, in order to know whether I was an imposter or not, Mr. Biddle very politely offered me the picture I had painted for him, and which was well received by the great artist. Here I had a fiery trial to undergo. My picture was placed along side the best of his hand, and that lesson I considered the best I had ever received; the comparison was, I thought, enough, and if I had vanity before I went, it left me all before my return. I must do Stuart justice to say that he gave me sound lectures and hope. I did not fail to profit by them.

"My native place being too small for giving scope to a painter, I removed to Philadelphia, where, by an incessant practice of ten years and constant employment, I have been enabled again to remove to my native place, with a decent competence, and mind still urging on for further improvement. Having but now, at this period of my life, just conceptions of the great difficulty of reaching the summit of the fine arts, I look forward with more zeal than ever. It is a fire that will never quench, and I hazard nothing in saying that I fully believe that the freedom and happiness of the citizens of this free country will one day produce painters as great, if not greater, than any that have embellished the palaces of Europe."

Some side lights are thrown on these passages by a letter of Sully himself. He writes: "When Gov. Snyder was elected [1808] I was employed by Mr. Binns to go on to Lancaster and paint a portrait of the new chief magistrate of the state. Eichholtz was then employing all his leisure hours, stolen from the manufacture of tea kettles and coffee pans, in painting. His attempts were hideous. He kindly offered me the use of his painting room, which I gladly accepted, and gave him during my stay in Lancaster, all the information I could impart. When I saw his portraits a few years afterwards, (in the interim he had visited and copied Stuart) I was much surprised and gratified. I have no doubt that Eichholtz would have made a first-rate painter had he begun early in life, with the usual advantages."

Albeit Sully's reputation has not dimmed with time, there is an ungracious and patronizing air about his comment on Eichholtz which a later comparison of their relative work, after a century, scarcely justifies.

It will be remembered that when this letter was written Lancaster was the State Capital—Snyder was born here and Binns was a noisy Irish politician and alderman in Philadelphia.

So many of the early pictures of Eichholtz and those of his contemporaries are undated that it becomes important in tracing his

art development to locate this Nicholas Biddle portrait which is the first he records as having painted. There are many Nicholas Biddles and some of them marked unknown. One of these, viz., the original of a familiar engraving with the United States bank in the background, it is believed by those in a position to know, Eichholtz did not paint until 1837. It is certainly not the one referred to in his autobiography, as Biddle was not associated with the bank at the time referred to in the letter, nor was he the mature man that engraving represents. There is however in possession of Mrs. James S. Biddle, 1715 Locust Street, Philadelphia, a daughter of Nicholas Biddle and widow of his nephew, now aged 87, a rather crude and early portrait of her father, of which she has always been especially proud. It is immature enough to have been an early Eichholtz and has been ascertained to have been his work in 1811. Another picture that Eichholtz certainly did paint about that time is a beautiful portrait of Jane Margaret Craig, wife of Nicholas Biddle. Shortly before Sully had painted her. It helps to fix the date of Eichholtz's earliest creditable and surviving work in Philadelphia, at approximately 1816. If he had executed Mrs. Biddle's portrait before he went to Boston he would undoubtedly have taken it as a commendation of himself to Stuart rather than her husband's. The difference between them illustrates how quickly he profited from contact with a generous master.

Local Patrons

Dunlap, who was Vice President of the National Academy of Design, in his "History of the Arts of Design in America," published in 1834, says: "In my intercourse with Eichholtz I have admired in him a man of frank, simple and unpretending manners, whose conversation marked his good sense, and whose conduct evinced that propriety which has led to his success and ultimate independence. Mr. T. B. Freeman informs me that, in 1821, he saw at Harrisburg a portrait, by Eichholtz, which excited his curiosity; and going to Lancaster, called upon him and invited him to Philadelphia, where the first portrait he painted was Freeman's and soon afterwards Commodore Gales." [Note I.]

It would seem from all this that whatever Eichholtz's faults or failures, or Sully's actual or affected superiority, our Lancaster amateur was at least no charlatan nor pretender; he sought no meretricious advantage of his art; and until nearly ten years after Sully had retouched his aesthetic spark it does appear from Jacob Eichholtz's account book that his patrons at home or abroad never were imposed upon in the way of excessive charges for his work.

Cash payments were not so much the rule in Lancaster a hundred years ago as now. Luxuries, such as portraits, then as now, generally awaited on necessities; and grocers, tailors and publicans usually were paid before artists. But since the earliest of the charges made in Eichholtz's ledger are about 1817, it is to be presumed he did little work before that for which he received any considerable pay. From the time that Sully, on the eve of his *départure* for Europe, gave him his "half-worn brushes," until he painted Henry Shippen's portrait, and charged him for the same, on May 31, 1817, the sum of \$10 for the picture and \$7 for the frame, he may be considered an amateur. His next recorded patron, Grace Hubley, paid him, soon afterwards, \$20; and had he persisted in that geometrical ratio when he reached the acme of his reputation J. Pierpont Morgan could not have afforded to give him more than one commission; and Andrew Carnegie would have been bankrupted by giving him an order to cover the walls of one small room!

Portrait painters, however, like you lawyers and us poets, must take their streaks of fat with the lean; and so later we find him sign painting for Henry F. Slaymaker's tavern at \$10 per day, and lettering a \$6 board for Conrad Swartz—who was surely a butcher, a baker or a candle-stick maker. He also traded in frames; for then as now a good frame costs more than a cheap picture—and often is worth more. By the time he came to paint John Hoff's portrait in 1817 he got \$30 for it. This early portrait and that of Mrs. Hoff are now the property of their grandson, Mr. John H. Baumgardner. Thenceforward his prices varied—as they say in sordid railroad circles—"according to what the traffic will bear." October 1, 1818, for the portraits of George Graeff and wife (Walter C. Hager's maternal great-grandparents), he was to get \$30 each—deducting \$10 for the family double order. Their daughter Maria was painted later; and the work had far more value to him, for the well authenticated story is that he did it gratuitously because she used her kindly offices to introduce him to and favor his suit with his second wife, Catherine Trissler. The dates of his first wife's death and his second marriage fix the time of Miss Graeff's portrait at about 1822. In the case of two parental portraits shipped by Mrs. Susan Mayer to her daughter Susan in Baltimore there was a discount; and George Louis Mayer "settled" for a portrait of Mrs. Mayer on the same terms. Mrs. Dorothy Brien—that second daughter of General Edward Hand, who married Edward Brien, of Martic Forge, in 1802, and herself lived until 1862—ordered a portrait from Eichholtz and paid him, April 1, 1819, \$30 for the picture and \$15 for the frame.

Thenceforth follow numerous ledger records of portraits painted

by him, though much of his work was not thus charged and recorded and traces of it are to be followed through many channels—sometimes utterly lost. There was a portrait for George B. Porter Esq., (Territorial Governor of Michigan, brother of Governor David R. Porter, of Pennsylvania, and builder of the Iris Club House), of his father-in-law and mother-in-law, Mr. and Mrs. Samuel Humes; of John Burg and George Eichholtz; of Mrs. Sarah Hamilton Porter, now owned by Miss Sarah S. Long; two for Joseph Cloud; small pictures for George Mayer and larger and lesser for the widow, Susanna Mayer.

Decorative designs were, however, not below his artistic standards, and the design for the City Guards, which he executed in 1820, must have been quite ambitious, as he got \$35 for the painting and \$1 extra for the millinery. To his more ambitious ventures in this line I shall recur at a later stage of the present paper.

Jacob Eichholtz's patronage among the people of consequence in Lancaster thence steadily strengthened. William Jenkins, for whom he painted a portrait in 1820, was the eminent lawyer, founder and builder of Wheatland, and ancestor of the Fordney-Reynolds families; Robert Coleman, to whom Eichholtz boxed "Sarah's picture," the same year was the father of the fiance of Rev. Dr. W. A. Muhlenberg, who only despaired of living "alway" after his young love's disappointment and of her sister Anne, whose untimely death doomed James Buchanan to celibacy. Three notable works of Eichholtz are the property of Mrs. W. S. Amwake, living at Paradise, and a lineal descendant of Judge Jasper Yeates. One of these is of Yeates himself. As he died March 13, 1817, before Eichholtz had attained the merit this picture indicates, the portrait was likely painted after his death. Another of the group is his wife, who was Sarah Burd, and the other her brother, Edward Burd.

His Work in Baltimore

The fame of Eichholtz reached Baltimore. He spent weeks at a time in that city and painted numerous families, in groups and singly. Many of these are dispersed through the South and cannot be located. The Schaeffers and Kurtzs—whose names indicate Lancaster origin and Trinity Lutheran associations—became his patrons. The Slaymakers, Reigarts, Frazers, Seners, Bethels, Mayers and other Lancaster families continued and increased their substantial encouragement. The portrait of his wife, charged to George H. Bomberger in 1821, is that of the mother of the late Rev. Dr. J. H. Bomberger, the noted Reformed divine, and is in possession of the granddaughter of its subject, Mrs. Jessie Schaeffer, at Lime and East Chestnut.

John B. Roth has the John Bomberger portraits of about the same period. Adam Reigart paid \$42, April 24, 1821, for the portrait of his wife, Maria, and the frame. Mrs. Cassandra Stump, of Maryland, for whom he painted a portrait, was of the famous Stump and Forward families conspicuous in Maryland for a century.

About this time (1821) the entries in the Eichholtz ledger indicate that he had again begun work in Philadelphia. His autobiography speaks of a residence there for ten years. His visit to Gilbert Stuart, in Boston, was after he had painted Nicholas Biddle, the former president of the famous United States Bank and the man to whom American architecture is indebted for the suggestion of the noble colonnade which makes the Girard College building one of our finest edifices. That he made a distinct impression on Stuart is evidenced by the fact that this noted artist himself painted and no doubt presented it, a portrait of Eichholtz, which hangs on the walls of the South Lime Street homestead. Eichholtz was already on terms with the Dallases—Alexander J. and his son, George. In his ledger there is no record of the Nicholas Biddle portrait; but on September 30, 1822, George M. Dallas, later Vice President in Polk's administration, paid him \$20 for the portrait of "his son George"—and the Stockers, Montgomerys, Craigs, Tatnalls, Morgans and Pieries (Pierie) were apparently Philadelphia patrons, or from its environs.

The Steeles, long a leading family of Lancaster County—of whom one member, William P. Steele, himself was no mean artist, especially of Shakesperean subjects—were among his most lavish patrons. After Archibald Steele had ordered a single portrait, General John Steele, grandfather of the late Mrs. Reah Frazer and of Mrs. Henry E. Slaymaker, ordered fourteen—that is, seven sets of himself and wife, one for each of their seven children. Judge and Mrs. Wm. Clark Frazer were his patrons. To their descendants this heritage has a price that the original cost, with compound interest, does not reach in any instance. His increase of metropolitan patronage did not—to use an expressive modern vernacular—swell Eichholtz's head. He kept on painting originals and replicas for the Duvals and Tevises, Keims and Rookers, the Reaves and Meades, the Hunters and Wetherills, at from \$30 to \$50 each; and in that day of modest incomes he was manifestly satisfied with the returns, which, if not large, measured by the charges of today, were a better support for his wife and increasing family than the earnings of a Lancaster coppersmith in the thirties.

Lancaster people who move to Philadelphia are apt to find each other out. In no department of Philadelphia life has Lancaster County so impressed itself as in medicine. Witness names like Atlee,

Girvin, Agnew, Deaver, Musser and Slaymaker. Long before any of these went down there to the practice of the healing art, John Eberle—born in Manor Township, started at Hess's tavern, on the Columbia turnpike, thence removed to Manheim and later to Lancaster. His writings, republished in Germany and world wide, gave him a reputation that called him to Philadelphia and to the professorships of Practice and Materia in Jefferson. Dr. Gross was one of his students and his fame called him westward to Cincinnati, and then to the Great Transylvania Kentucky Medical School of the southwest. He found Eichholtz and had him paint his own and his wife's portraits. For these he was paid the highest price he had received up to that time—\$60 for a full length of Dr. Eberle, and, two years later, a like amount for his wife. Where these efforts of Eichholtz's power at his meridian are it would be valuable to discover and interesting even to conjecture. In the absence of such information it may not be without interest to reproduce Dr. S. D. Gross's pen portrait of this eminent and too seldom recalled son of our local soil. He said of him: "He was a man of short stature, with a light olive complexion, a keen black eye, and a good forehead. He was a model of a student, reticent, patient, laborious, and brimful of his subject. Whatever he knew he knew well. As a practitioner he never ranked high and as a lecturer he was not pleasing, although always instructive. Having no powers as a speaker, he always availed himself largely of the use of his ms. Poverty seems to have been his lot; it seized upon him early and clung to him all his life.....Of social qualities Eberle was wholly devoid. I never heard him laugh heartily in all my intercourse with him, which, during my residence at Cincinnati, was for a time frequent and familiar.....He was a copious as well as a learned writer, and long before his death he enjoyed a national and European reputation.....He was a most zealous student, and, above all, he was the architect of his own fame and fortune. As one of his weaknesses, I may say that he was a firm believer in the powers of the divining rod."

Eichholtz's Harvest Tide

About this time Eichholtz came into what was to him, pecuniarily, his harvest tide. He had evidently attracted some attention from Episcopalian dignitaries, as to be seen from his portraits of Rev. William C. Meade, Bishops Onderdonk, Bowman, Ravenscroft, and DeLancy, numerous originals and frequent copying for Rev. Dr. W. A. Muhlenberg, and commissions from many prominent laymen. He began to grade his rates according to the extent of his canvasses. Full length portraits commanded higher prices, and the "kit kat" size

appear on the ledger in smaller figures. It may be of some interest to non-professionals to be told that "kit kat" signifies a reduced size of portraits. The term originated with a club formed in England about 1740, which held its first meetings at a house in London too small to contain full size pictures. Originally consisting of thirty-nine noblemen and gentlemen, distinguished for the warmth of their attachment to the House of Hanover, the Duke of Marlborough, Sir Robert Walpole, Addison, Garth, and many famous men of the period, were members. The club derived its name from Christopher Katt, a pastry-cook, at whose house, in Shire Lane, the members dined. It was dissolved in 1820. In painting the name or term is applied to portraits painted on canvas three-quarters of the ordinary size and adopted by Sir G. Kneller, for painting forty-eight portraits of the celebrated members of the "Kit Kat Club."

Of this size Eichholtz painted a portrait of Rev. W. DeLancy in 1829. Later his patrons wanted a larger portrait of DeLancy. He painted it and his first DeLancy portrait is still at the Lime Street home. Another noted in his ledger is of "daughter Serena" (Mrs. Thomas E. Franklin) for her father, George Mayer, in 1833. Mr. Mayer also ordered a portrait of himself and "three elegant frames." Later Eichholtz painted a Washington for Mr. Mayer; and he received \$5 about this time, his book shows, for "altering or rather removing a hat from Serena's picture."

The Bohemian life of artists and literary men was even more the vogue in Philadelphia eighty years ago than it is now. Hence it happened that among Eichholtz's familiar friends at that time of his sojourn in the City of Brotherly Love, was George H. Munday, an erratic street preacher, known as the "hatless prophet"—father of the gifted Eugene Munday, poet and litterateur, who became the second husband of the late George Brubaker's daughter and Judge H. C. Brubaker's sister, Mrs. Stuart A. Wylie. Munday was a patron of Sully and had some of his pictures. So in 1833 he pledged to Eichholtz, for a debt, pictures of Byron, Lafayette and Napoleon. From Sully's "Byron" our Lancaster artist made several copies, one of which he sold to George W. McCallister, of South Carolina, for \$20. The Sully "Byron" is still at the Lime Street house, and has been there for seventy-five years. Eichholtz made a variation of Inman's Chief Justice John Marshall, which is still in the Lime Street house and has much merit and value. Another portrait of Marshall by Eichholtz is in the Pennsylvania Historical Society. His largest single charge for a picture occurs April 17, 1830, when Rev. Edward Rutledge paid him \$300 for a portrait of John Stark Ravenscroft, Bishop of North Carolina and twentieth in the line of bishops of the

Episcopal Church in the United States. He was consecrated May 22, 1823, and died March 5, 1830. As this portrait is charged April 17, 1830, it must have been painted shortly before—or more likely very soon after—the death of its subject. [Note II.]

For one Victor Value Eichholtz painted "a family picture," for which he was paid \$135; although at the same time he was painting small portraits for \$10 and making copies of famous men of the day, like the actor Edwin Forest, for from \$20 to \$30 per order.

Among his Philadelphia patrons was the eminent mariner and merchant. Charles Macalester (1765-1832), for whom he painted a portrait 25x20, which has been lithographed. Macalester was an eminent shipping merchant of Philadelphia, born at Campbelltown in Argyleshire, Scotland; naturalized in this country, 1786; sailed his own ship from 1786 to 1804, armed with twenty guns and manned by one hundred seamen, as a protection against privateers; had built for him the fastest merchant ship of the day, the "Fanny." In 1825 he was made president of the Insurance Company of the State of Pennsylvania, which had been much crippled by heavy losses; he brought it into good condition, and remained president until his death, which occurred at Willow Grove, near Philadelphia.

The Eichholtz portrait of Mrs. William Sergeant is of the same size. She was Elizabeth Morgan, daughter of General Jacob Morgan, and the picture is owned by A. Douglas Hall. His portrait of Mordchai Lewis Dawson (1779-1872) is the property of Mrs. Frederick Collins; and the oval picture of Susan, daughter of Clayton Earl, made in 1825, has been frequently exhibited at the Philadelphia exhibitions. Mr. Alexander Biddle, of Philadelphia, has in his possession the Eichholtz portrait of Mrs. Lyndford Lardner, who, when it was painted, was Miss Elizabeth A. Wilmer, daughter of James Wilmer. An anonymous miniature of her father, also owned by Mr. Biddle, is very likely also an Eichholtz. Mr. Birch, of Pottsville, accompanied a commission for his own portrait with one of his deceased wife. The Kieths, Divers, Lennigs, Edgars, Backuses, Nices and other notable Philadelphia families were his patrons, and their portraits are widely dispersed among their descendants and richly cherished.

Part of the second time he painted in Philadelphia the Eichholtz family lived near the corner of Ninth and Sansom Streets, next door to John Sartain, the famous engraver; who was the artist's warm personal friend and engraved many of his portraits. [Note II.]

The records here show that Eichholtz acquired title to the South Lime Street home where he lived the remainder of his life in 1831. It was bought from Phillip Wager Reigart; and no doubt then became the home of the Eichholtz family.

The ten-year sojourn of Eichholtz and his experience in Philadelphia seem to have terminated about the beginning of 1832; for at that time Lancaster commissions again became frequent, and recur in entries on his account book. Christian Bachman, who was a business man of note hereabouts at that time, brother-in-law of Benjamin Champneys—grand-uncle of Dr. and Counsellor Atlee of this generation—had two portraits painted and elegantly framed early in 1833. Fortunately for us all and our common object in this passing show, these are admirably preserved by a descendant on another line, Mr. David Longenecker, who has kindly put them at our service and who maintains the traditional interest of his family in all that makes for Lancaster County history. "Dave" Miller was one of the foremost citizens of Lancaster County for a long time about that period of our local history. He was sheriff, transporter and hotel proprietor. He married Eichholtz's daughter and perpetuated the artistic line. His son, William H. Miller, of Ardmore, artist and art teacher, is one of the most generous patrons of our exposition, and Mr. Miller's daughter, Mrs. Wellens, is an artist—figure, landscape and portrait—of excellent rank and much promise. There was not much going on here that Captain David Miller did not take a hand in; and it must have been quite an artistic flag for his company which he had Eichholtz paint in 1833. The silk, bought at Hager's, for \$3.37, was sewed by Miss E. Trissler for a dollar, and the artist's work commanded \$20. Where is that standard now? Not a few of its kind must have been produced in those days when the spirit of military and political display ran high. A collection of the old silk and painted military and political banners would make a notable historical show. [Note VI.]

A Hose Carriage Painter

In his decorative work especially Eichholtz displayed a taste for and knowledge of the allegorical and mythical; and he illustrated wide reading and classic study. He made a notable painting for the Union Fire Company, of this city, as a decoration for a hose carriage. It was painted in oil, on metal, size $32\frac{1}{4}$ inches by $24\frac{3}{4}$ inches. The interesting feature of this work is that instead of representing an ordinary fire scene with engines and hose playing upon a fire, which would have been picturesque enough, Eichholtz demonstrated that he was a man of broad culture by painting an allegorical representation of water, portraying Venus seated on the back of a dolphin and attended by Neptune with his triton, two water nymphs and a merman. The scene is at sunset, the coloring pleasing and altogether the theme of the composition is one which an Italian of the Renaissance might have conceived. Another instance which brings out this same char-

acteristic of the artist is the introduction on canvas of the portrait of himself, by himself, in a picture which resembles in style the work of Correggio, or Italians of the same period.

Under the title of "Taste and Liberality" the local press of that day at some length described this Union hose carriage painting and the occasion of its presentation to the company. It said: "The front of the new and handsome Hose and Engine house erected by the Union Fire Co., of this city, received yesterday a beautiful addition to its adornments. An elegant painting executed and presented by our estimable fellow-citizen, J. Eichholtz, now occupies the centre of the tympanum. The design is a fire by night. In the background, stand up, dark and naked, the walls of the burning house—the red glare of the fire reflected from their tops, and lighting up with a lurid glare are smoky volumes that obscure a moonlit sky. The moon is, apparently, struggling against the clouds and smoke that intervene between her and the scene of conflagration, and is now seen emerging from behind a long and black curtain o' the former, and throwing a bright path of silvery light across the bosom of the stream in the distance. Conspicuous in the foreground, is seen a young mother, beautiful and sad as Niobe—her dishevelled hair, loose attire and bare feet indicating the haste with which she had fled from her dwelling. On her bosom rests an unconscious babe, and at her side walk her little boy and girl—the former affectionately caressing and consoling his more youthful sister.

"The painting is well worthy of the reputation of its distinguished artist: and at a supper partaken of by the Company, on Saturday evening last, at which Mr. Eichholtz as an old and valued member, was an invited guest, the following sentiment was presented by the President of the table, Henry Rogers, Esq., and drank standing by the Company:—

"Our fellow member, Jacob Eichholtz, Esq.; the firm and efficient friend of the Union. The skill of the artist is only equalled by the moral excellence of the man."

Washington and His Generals

There are other and more ambitious works attempted and executed which attest Eichholtz's proficiency in drawing and figure painting, as well as in portraiture. Members of his family in Pittsburgh have a large painting by him containing some sixty figures, representing Mark Antony delivering his (Shakespearean) oration over the dead Caesar.

Most notable, perhaps, of his work of this class is a "Crucifixion" (33x47) in possession of his grandson, William H. Miller, at Ardmore. It is a beautiful and refined single figure of Christ on the

cross. The background is a dark, almost black, sky, with the blood red sun barely discernible through the clouds. A flash of lightning parts the clouds in the distance, and its glare reveals a temple and some city walls. A scroll at top of the cross contains some blurred lettering and "Rex Judaeorum." The picture is not signed.

A large group picture, lately come to light, surely painted by Eichholtz, is owned and highly valued by a Mr. Mullen, of Upsal, near Philadelphia. Its subject is "Washington and His Generals," and it illustrates an incident in the life of General Lee, of the Revolutionary Army. Washington had invited a number of his generals to a supper at a roadhouse kept by a rather buxom landlady. Lee arrived early at the place selected, and asked a maid to give him something to eat, as he had had no dinner. He was ragged and unkempt. The maid told him that they were all too busy to attend to him, as they were preparing "a supper for General Washington and his friends." "And who are his friends?" said Lee. The maid gave him the names, his own among them. "And who is Lee?" he asked. "He is the ugliest and the craziest man in the army" she replied, all unconscious of the identity of her questioner, and simply repeating what she had heard. "Well," he said, "I am really very hungry and I must have something to eat." She retreated into the house, but reappeared in a moment with a bucket and pitcher. "If you will pump the water for us, I will give you a cold bite in the kitchen," she said. Lee took the bucket, and, while he was busily pumping, Washington and the others rode up. Washington of course recognized Lee and called him by name, to the great consternation of the maid, who dropped her pitcher and turned to flee.

The picture is about six feet long and five feet high. On each side of the canvas is a house with autumn trees. In the centre is Lee at the pump with Washington and his generals grouped about, on horseback. On the ground lies the broken pitcher and the maid, a very pretty one, is poised for flight. There are people in the windows of the houses, and an old woman stands on the porch (right). The background is a beautiful evening sky, turquoise blue with grey-brown clouds. The men figures are about eighteen inches high. The picture is signed "J. Eichholtz, 1831."

Mr. Mullen is having it photographed and will send a print to the exhibition. This is the most that he will do.

James Hopkins, the preceptor of James Buchanan and son-in-law of George Ross, 3rd, was the leader of the Lancaster bar in his day; and no member of it has held higher relative rank. He died three days after having been stricken suddenly in the trial of a case in 1834. His son, Washington, was one of that brilliant trio—Hopkins, the

younger, Montgomery and Barton—who gave lustre to the legal profession here, in the early thirties. His death, which preceded his father's more than a year, was attributed to his extraordinary and eloquent exertions in the successful defense of Theophilus Hughes, tried for murder in 1832. It was the estate of James Hopkins which paid Eichholtz for his portraits of them both, painted soon after their deaths. Theophilus Fenn, who ordered three Eichholtz portraits in 1836, was the well-known journalist, first of Harrisburg and later of Lancaster. The elder Jacob Gable, father of the later Jacob Gable and of Mrs. Gideon Arnold, paid \$25 for an Eichholtz portrait of his wife and their mother, in 1836. A few years ago this portrait and one of her husband, possibly by Eichholtz, more likely by Williams, were sold for over \$600 at a family sale.

The Muhlenbergs, Brenners, Leamans, Montgomerys, Reigarts, Overholtzers, Elkmakers, Hagers, Seners, Albrights, Fahnestocks, Michaels, Steinmans, Porters, Shenbergers, Clarkes, Shearers, Jefferies, Strines and Humes, the Fordneys and Lightners, of Lancaster; the Jacobs of Churchtown; Elders of Harrisburg, and Keims of Reading, continued to patronize our Lancaster artist. It was only when his fellow townsman, the late Hon. Thomas H. Burrowes, became conspicuous in State politics and the Secretary of the Commonwealth under Governor Ritner, that Eichholtz got his right place as painter at "the Republican Court" in Harrisburg. Shortly preceding Christmas, 1836, Mr. Burrowes appears as giving him a large commission, including a portrait of his Executive Chief, Joseph Ritner, separate portraits of Mr. Burrowes' father, mother and uncle—which are still in possession of the Burrowes family. Prior to this he had painted Governor John Andrew Shultz, who, it will be remembered, died in Lancaster. He was born in that part of the county which later became Lebanon. He entered the ministry of the Lutheran Church in 1796, but was forced to retire in 1802, in consequence of failing health; served in the House of Representatives, 1806-8, and again in 1821; in the Senate, 1822; Governor of Pennsylvania, 1823-9, two terms. This Eichholtz portrait is owned by the Historical Society of Pennsylvania and is in its building at Thirteenth and Locust Streets, Philadelphia.

There is in possession of Albert Rosenthal, the well-known Philadelphia artist, an Eichholtz portrait of Admiral David R. Porter, nephew of our Governor Geo. B. Porter, who lived where the Iris Club now is. He was the brother of Horace Porter, and of Wm. A. Porter, the famous Philadelphia lawyer, succeeded in professional eminence by his son, Hon. Wm. W. Porter.

Eichholtz also painted a notable portrait of the illustrious Chief Justice John Banister Gibson, which has become a standard model

of that great jurist's best portraiture. It is the property of the Law Association of Philadelphia, by whose members, as well as by the profession generally, it is highly cherished; and it has been engraved for prints as well as illustration purposes. The portrait faces to the right and is 24x29. It has been ascribed to the date 1811, but this is manifestly an error, that being too early a date for the maturity of the artist or his subject. Gibson, be it also remembered, had close family associations with Lancaster. Not only had he been admitted to our bar, but he was a grandson of the famous and gigantic proprietor of the first tavern in old "Hickorytown." The judge was a son of Col. George Gibson, born on Shireman's Creek, Perry County, in the same house where both Governors John Bigler, of California, and William Bigler, of Pennsylvania, first saw the light. He matriculated in, but was not graduated from, Dickinson College; was admitted to the bar in 1803; Judge of the Eleventh Judicial District of Pennsylvania, 1813; Justice of the Supreme Court of Pennsylvania, 1816-1827; Chief Justice of Pennsylvania, 1827-1853, successor of Chief Justice Tilghman; died in Philadelphia.

Both these portraits, together with a half dozen others of Eichholtz's brush, were exhibited in Philadelphia at the Portrait Loan Exposition of 1887-8. They elicited most favorable commendation—as well as considerable surprise—from a lot of modern artists, who of course could not appreciate that so much merit existed in the work of a Nazarene born and working in a little country town nearly a hundred years ago.

A Picturesque Character

A notice appears on the Eichholtz ledger of two portraits and frames furnished to David Miller about the beginning of the year 1834. This was undoubtedly the famous "Dave Miller," who enjoyed a romantic popularity in Lancaster County that no man of his own times had, and probably has attached to none before or since his day. Twenty years later than the date of this portrait, January 3, 1854, and within less than five years of the time of his death, August 31, 1858, he married Eichholtz's daughter, Anna Mary, who survived until December 12, 1882; but long before that he was wedded to his first wife and had been a resident of Philadelphia—ever mindful of his Lancaster County associations. His career well deserves and will get some early day extended and elaborate treatment from a competent contributor to the work of our local Historical Society.

By reason of his relationship to our immediate subject, no less than because of the exceeding merit of his own Eichholtz portrait,

still in the possession of his descendants, I must note in passing that he was born in the village of Paradise on the last day of the year 1795, and died at the residence of his brother, Henry Miller, the veteran hotel keeper of Lampeter Square, on August 31, 1858. Within this comparatively short life of less than sixty-three years he experienced a marvelous and picturesque career. His first wife was Catharine Carpenter, a daughter of Jacob Carpenter, who was Treasurer of the Commonwealth of Pennsylvania in 1801. He was of the Pennsylvania German Zimmerman-Carpenters, who located in the region of the London lands and Feree settlements, south of Paradise, and intermarried with the Frazer, Steele, Burrowes and other notable families. Dave Miller came to Lancaster in 1827 and became at once conspicuous as proprietor of a leading hotel, on East King Street, near the Farmers' Bank, and as organizer of the militia, horseman, politician and social leader. He was an ardent member of the Anti-Masonic party, when it was led by men like Seward and Thurlow Weed in the nation, and by Thaddeus Stevens, Richard Rush, Thomas H. Burrowes and William Elder in the State; he carried Lancaster County for sheriff, beating the Democratic and another Whig Anti-Masonic candidate. As sheriff and bailiff his tenderness of heart (often himself paying rather than executing the debtor's obligation), made the office unprofitable to him; rather than have hanged a man he would have resigned. In those days when horse racing was the rule of the hour and the spirit of that sport ran to almost demoralizing heights in this county, until checked by Judge Orestes Collins, Miller's feats in the saddle and sulky, on the turf and in the box, were the marvel of his day and the admiration of enthusiastic admirers. When he removed from Lancaster to Philadelphia, in 1836, he opened successively three great hotels, the "Western" on Market Street, the "Indian Queen" on Fourth Street, and the other on Chestnut Street, on the present site of the Fidelity Trust Company building, in which he was later succeeded by his brother, Samuel. The same was known as the "Dollar a Day House" of the Millers, enjoying enormous patronage from York and Lancaster counties; to it his famous "Phoenix Line" cars on the old Pennsylvania Railroad under State control, a leading factor in transportation, "booked through" from the Eastern Pennsylvania counties to a metropolitan hotel—forecasting modern forms of enterprise.

As a Whig he maintained fierce battle with the Democratic Canal [Public Works] Commissioners, who controlled the road. Like all political administrations at that time, they ran it for "all that was in it" for their own party. His "Phoenix" line, despite partisan political disfavor, beat all rivals; at one time he carried passengers

from Lancaster to Philadelphia for \$1.40, less than the toll charged by the state, and about the present prevailing "two cent fare."

One of his contemporaries, who wielded a fluent pen, declares that "he was the most famous wit of his day; whether he drove or rode he was the meteor of the turnpike, the toast of the dinner table, the star of the ballroom, and the prime favorite in social life." He left behind him a name for public spirit and private benevolence, which was never tarnished by any act of dishonesty, injustice or selfishness.

His first wife was a woman of great beauty, and when married she was inclined to gay colors and fashionable attire, but soon after became a member of the Mennonite persuasion, donned the simple dress of that faith; and her sweet and tranquil face under a plain bonnet and above a plainer gown made a striking contrast with the ruffled and diamond-ornamented raiment of her glittering husband in his halcyon days. By this marriage he had several children, one of whom was the mother of Dr. R. M. Bolenius. Another was a son, Carpenter Miller, whose daughter, Mrs. Catharine Gunn, now resident in Richmond, Virginia, has the original Eichholtz portrait of her grandfather. It represents a singularly handsome man of benevolent and humane countenance, and no subject who ever sat to the brush of our local master had a sweeter and more manly countenance.

"After life's fitful fever he sleeps well" within an iron railing that surrounds his tomb in the quiet New Mennonite churchyard at Lancaster Square. It was long before his day that town got the name "Hell Street," and old Schoolmaster Lamborn's "Legend" had no local foundation in fact.

About this time it seems the second Nicholas Biddle portrait had been either lithographed or engraved, as Jacob Hensel and Dr. J. L. Atlee are noted on Eichholtz's book as having received prints of it from him at \$1.75 each.

Numerous Lancaster Patrons

In 1837-8 a second generation of Lancastrians appear as his patrons. About the holidays intervening those years Thomas E. Franklin obtained two portraits and two landscapes from him. Thomas Elder, of Harrisburg, who was the grandfather of Nath. Thos. and L. Ellmaker; Amos Ellmaker himself, his wife and brother Nathaniel, the family of the late Charles Hall, the Potters and Shearers, and the elder Dr. John L. Atlee, were among his patrons. That even art work in those days occasionally was "taken out in trade" is shown by the fact that Benjamin Shearer's "one portrait and frame, \$40" were "paid in coal."

The date of the numerous Long pictures, many of which are today in the Henry G. Long "Asylum," is fixed by this book at about October 1, 1838, when he painted portraits of Jacob, Catharine and Peter Long. He went to Flushing, Long Island, to do painting for Dr. William A. Muhlenberg, and again to Philadelphia to paint the portrait of Dr. Wiltbank's wife and of his father. Mr. William Forepaugh, Mr. Russell, Rev. William A. Muhlenberg with three more portraits, E. F. Shenberger, of "Sarah" Furnace, all appear between 1840 and July 30, 1841. Judge Henry G. Long, Catharine Long, Mr. and Mrs. Jacob Long, Jr., were subjects of his art at that time; and Dr. Herrington, for portraits of his daughter and her son, paid him in 1841. Almost the last entry in his book comprises four portraits of himself and of his brother, Prof. William M. Nevin, which were painted at Mercersburg for the late Rev. John W. Nevin, D. D. One of these engravings of which have been widely sold and are highly cherished is in the home of Miss Alice Nevin.

The wife of Robert Jenkins—master of Windsor Forges and our Congressman 1808-12—who hangs in the Eichholtz portrait gallery was that wonderful woman, Catharine Carmichael, whose life story is one of the great unwritten romances of Lancaster County. Their daughter was the late Martha Jenkins Nevin, wife of Rev. Dr. John W. Nevin and mother of the brilliant and gracious men and women who have added lustre to the fame of two great local families.

Benjamin Champneys, lawyer, Attorney General, Judge and Senator, and his wife and his father, Dr. B. Champneys, are perpetuated in Eichholtz portraiture; likewise Ann Witmer; daughter-in-law of the projector and builder of Witmer's bridge and founder of the Ann Witmer Home. The portraits of Judge Alexander L. Hayes and his wife are a distinct contribution to the historical and art side of Lancaster life; while the Bomberger, Graeff, Leaman, Hager, Sener, Muhlenberg, Long, Albright, Michael, Steinman and other sets and single pictures attest his local vogue and popularity; the careful preservation of so many of them to this day emphasizes the significance of his copious illustrations of our local history; the values placed upon these works admirably points the ultimate economy of discriminating but generous art patronage.

The Stevens Portrait

Sometime between the Shultz and the Ritner administrations, it must have been, Eichholtz painted the familiar portrait of Thaddeus Stevens, which was given great vogue by the Sartain engraving of it. Stevens was thirty-eight years of age at the period of this picture, in 1830, and was then a busy lawyer in Gettysburg. Our Lancaster

artist was possibly on the western frontier of the art of portraiture. At any rate he had Anti-Masonic associations that readily commended him to Stevens. His style, like that of Stuart, has been criticised as "confectionery." Certainly the Stevens picture made a handsome man of him; and as he had the personal vanity that often attaches to some bodily infirmity, it is not to be wondered that he was pleased with it. The representation of Pennsylvania College building in the background and the capitol pillar just behind the half length figure, the manuscript conspicuously held in the foreground, the ruffled shirt, high collar and stock and the very graceful pose of the hands are accessories that bespeak an artistic knowledge and appreciation of arrangement; they make this portrait scarcely second in interest and attractiveness to that of "Dave" Miller. This picture is in the possession of the Pennsylvania College at Gettysburg. The Eichholtz portrait of Mr. Buchanan as a Congressman passed under the will of Harriet Lane Johnston to the nucleus of the National Portrait Gallery in the Smithsonian Institute. [Note III.]

Redmond Conyngham, Esq., is the owner of a recently discovered portrait of Lydia Smith, the colored woman who was Stevens' famous housekeeper during a large part of his life and who shared the bounty of his will. The identity of the picture is undoubted and its execution meritorious. It represents its subject as a comely quadroon of about twenty-five, with a pink flushed countenance. It has been supposed to be an Eichholtz. Its subject is well remembered by our older citizens as the housekeeper, nurse and business manager of Mr. Stevens from at least as early as January 1, 1845, until he died in 1868. At that time she was not without the vigor to prosecute a claim against his estate. The dates can be easily reconciled with the theory that Eichholtz painted this portrait for her or for Mr. Stevens. I incline to think he did, in view of the style of the picture and the period at which it seems to have been painted, and from the fact that Mr. Stevens was his patron. Her son, little "Ike" Smith, will be remembered as a well known barber and banjoist.

Another of the most notable of the Eichholtz portraits is that of Eliza Jacobs, one of the daughters of the famous Churchtown family, and of a generation earlier than her niece of the same name, who became the first of Bishop Henry C. Potter's several wives. "She was a beauty in her day." She married Molton C. Rogers in 1821 when she was only 19 years of age and died the next year. Her husband, citizen of Lancaster, lawyer, Secretary of the Commonwealth and Justice of the Supreme Court, long survived her and died in Philadelphia in 1863.

A ripe sheaf of the Eichholtz harvest remains at the quaint

South Lime Street home of the artist and of his children after him. His studio, into which only his ghost has entered for three score and ten years, long the workshop of his expert sons, stands back from the building line and constitutes the north wing of the main building. It is built of fine old English brick and within hang several masterpieces. The Sully "Byron" is still there, and Stuart's portrait of Eichholtz himself; there is the completed Marshall, materially different in style, but not much inferior in quality, to the Inman. There are incomplete sketches like the "Peri outside the Gates of Paradise," and the combat of the Christian and Saracen. There is a landscape in Wales, an Italian sunset, and a copy of an Italian Magdalen. But the most charming pictures there are of the children. The portraiture of real children like childlike literature is characteristic of modern art. To the fine family instinct of his race we are indebted for Eichholtz's tribute to his father in a small portrait of him; a most attractive boy, his brother Rubens, "with shining face" shaded by a straw hat. There is a replica of this in Boston. The three boy heads in a single picture, now owned by George Ziegler the son of Robert Eichholtz's second wife, Vice President of the Reading Railway Company, is an attractive composition of the artist's three sons, Henry C., Lavallyn and Robert, aged about five, seven and nine. A portrait of the late Robert Eichholtz as a lad of about seven, presented by his father to a family friend, came back to him from her before his death, and it is one of the treasures of his household. In the home of Mrs. C. W. Walker, a great-granddaughter, near King of Prussia, there is a beautiful portrait of her mother, a Lindsay, later Mrs. Coppuck, as a girl with a dog.

The largest single holding of Eichholtz portraits is that of Miss Adelia Leaman, daughter of the late Henry E. Leaman, rifle maker and citizen of social and business eminence. His mother was an Eichholtz, and to that fact doubtless the present exposition owes in part this contribution of a dozen of more portraits, which not only illustrate the Eichholtz family—in the personages of Leonard Eichholtz and his wife and the Leamans—but the history of their town and their times.

His Auto Portraits

There are outstanding several authenticated portraits of Jacob Eichholtz himself. One of these is the Stuart already referred to. Another is an auto portrait regarded as the best, owned by his daughter, Mrs. Angelica Smith, of Intercourse. Another, in the possession of his son, Henry C., in Baltimore, has been faithfully copied by his grandson, Mr. William H. Miller, for the Free Library gallery, and

will be a distinct contribution to that literary and historical group. Other portraits by himself are in Pittsburgh in the family of his daughter Rebecca, intermarried with Jacob Hubley, of the Lancaster family of his name. Mrs. Walker, of Montgomery County, has portraits of Jacob Eichholtz and his wife, but she values them too highly to entrust them to our exposition.

Among all his family portraits none is more exquisite than that of his daughter, Mrs. Maria Catharine Lindsay, about the time of her marriage. His treatment of his favorite red in this picture is especially felicitous and the poise of the head is very attractive. It is owned by her daughter, Mrs. Ireland, of 3903 Walnut Street, Philadelphia—who has a later Eichholtz portrait of her mother: also of her father, a juvenile and an unusually good landscape of an Italian lake view. Other of his pictures are dispersed among the Hub'ey, Demuth and different branches of this numerous family.

Mrs. Gunn, of Richmond, Va., besides the Eichholtz portrait of her grandfather, Gen. David Miller (1833), has an Eichholtz of his first wife, Catharine Carpenter; and one of Mrs. Gunn's greatgrandmother, who was Catharine Martin—the last he ever painted; he died before finishing the shawl.

Illustrating the wide dispersion and enlarged appreciation of Eichholtz portraiture is an entry of his ledger in 1838, in which he charges Dr. Wiltbank with three portraits.

After long search I discovered that these portraits were of Rev. Dr. James Wiltbank, of Philadelphia—grandfather of the present Judge William White Wiltbank. Judge of Common Pleas Court No. 2, and whose first wife, by the way, was a daughter of Hon. Feree Brinton, lay judge, 1856-61, of our County Court. In the division of household treasures the first of these, that of Rev. Dr. James Wiltbank, who was an Episcopal divine of note—one of the predecessors of Rev. Edw. Y. Buchanan at Oxford P. E. Church, Philadelphia—fell to his grandson, Rev. Dr. James Robbins, in whose home, at No. 2115 Pine Street, Philadelphia, it holds a well merited high place of honor, albeit Sullys, Rembrandt Peales and portrait of Mr. T. Buchanan Read enrich the same walls. The portrait of Mrs. Wiltbank (nee White), is the property of a granddaughter, Mrs. Henry V. Alien, of Montc'air, N. J. That of "Aunt Sarah" is in possession of another granddaughter, Mrs. R. S. Hunter, 235 South 13th Street. It is a rarely beautiful and graceful picture quite up to many of Sully's. The rich brown dress, pink scarf, the hands lightly holding a bunch of roses and the general tone of the work are in an unusually decorative style and combined make it one of Eichholtz's masterpieces.

Jacob Eichholtz was born November 2, 1776, and died May 11, 1842. The children of him and his first wife, Catharine Hatz, were: Caroline, who died an infant; Catharine Maria, who married Robert Lindsay; Rubens Mayer, who died at thirty, and Margaret Amelia, who married Emanuel Demuth. The children of his second marriage to Catharine Trissler were: Edward, who died young; Anna Maria, who married David Miller; Elizabeth Susanna, who died a spinster; Benjamin West, who married and died without issue; Angelica Kauffman, who is the widow of Dr. H. A. Smith and lives at Intercourse; Rebecca, who married Jacob Hubley, and left issue living in Pittsburgh; Henry C., who was long time in business in this city and is now living in Baltimore; Robert Lindsay, the second, (who married Mrs. Ziegler. Their only child Edith died May 20, 1890, and both died leaving no children except the two of her first husband); Lavallyn Barry, who died at fourteen years of age.

The Eichholtz Style and Method

A modern and local art critic, whose modesty is only matched by his merit, gives me this view of Eichholtz: "When the complete story of American art of the early eighteenth century is written, Eichholtz doubtless will be assigned a definite and important place. Although he assimilated much from Sully and Stuart, and is more distinctly of that English school which included Raeburn, Romney and Lawrence, yet there is an individuality about his work—especially in his broad or middle period—which is quickly recognizable. Here Eichholtz is Eichholtz, and none other. There is a breadth of treatment and a forceful directness which we are pleased to account for by his Germanic origin. The works of this period, their style or manner, are the production of the brain and brush of this Pennsylvania German, Eichholtz, with the qualities of the sturdy oak, which name he bore. Examples of this class are the portraits of Dr. Wiltbank, Miss Jacobs, Mr. Macalester and of himself.

"In this style of his work there is little resemblance to Stuart or Sul'y; and our own Williams and Armstrong do not have the qualities peculiar to it. It is the Eichholtz who is Eichholtz, and none other.

"It would seem, however, that he had three styles or manners in the course of his artistic career. First, the primitive style, in which there is an uncertainty, a lack of confidence which gives these earlier portraits a quaint, even if at times, a crude, aspect, and a similarity to the works of other men of less note. Then came the second style, of which we have spoken, the true Eichholtz style, broad, strong, convincing, especially in his portrait of men and older women, good characterizations of the sitters. Finally, he came to his third style,

in which the portraiture is more elaborately presented, more detailed and careful, more dignified and aristocratic. Of this class is the admirable, virile portrait of Adam Reigart which was painted later in the life of both artist and sitter. It is most interesting to compare this portrait with the one of the same sitter in the primitive style, which was of Eichholtz's very early efforts. Likewise, as to his early and later portraits of Nicholas Biddle. In the beautiful and highly finished portrait of his daughter, Mrs. Lindsay, owned by her daughter, Mrs. Ireland, the red scarf; and the pink scarf and bunch of roses in the Sarah Wiltbank portrait are fine specimens of this artistic period. So, also, are the backgrounds in the later Stevens and Biddle portraits.

"While there is more elegance, more dignity, more finish and charm to the last period, there is not the directness of the handling which we recognize in the middle period, as distinctly the style of Eichholtz and for which and by which he will be classed in the history of American art. This quality is due to composite influences of race and circumstances, combining German ancestry with English environment and tradition, withal truly American; and it is especially noticeable in the dignity and sincerity with which he treated the clergymen whom he painted, whether Lutheran, Reformed or Episcopal. It was undoubtedly this quality that Rev. William Augustus Muhlenberg recognized, which made him such a liberal patron of Eichholtz, and led him to rejoice that when his brother, Dr. Muhlenberg, became ill and haggard, he had secured an Eichholtz portrait of him.

A more technical description of Eichholtz's method is that it was similar to that of Sully and other painters of his time, viz., a careful approach to the final painting by certain definite steps. First, the sketch (on bare canvas, with no suggestion of background) defining the features and getting a likeness, painted very thinly in colors which would furnish a fortunate underground for the subsequent paintings. Then, the second painting in somewhat brighter hues, with the outline merged into a rudimentary background. Finally, a third stage of painting in which he "glazed" or "hatched" at will, until he secured the result he wanted. While these were evidently his general practice, much of his work shows great spontaneity and freedom of handling in spite of this routine method. It was always conscientious, dainty and refined, and usually makes a beautiful spot on the walls on which it hangs.

I have no purpose—and it is entirely beyond my knowledge of that phase of the subject—to attempt a criticism of Eichholtz's ability as an artist. It is enough for me to know that he was our most distinguished, meritorious and prolific. Moreover I have learned that nothing is more capricious than art criticism, and no class so capri-

cious as artists themselves. There are some lawyers who are charged—falsely of course—with holding that a lie well stuck to is as good as the truth. However this may be, the history of art has shown that erroneous judgment persistently expressed and tenaciously clung to often becomes respectable authority. Popular conviction is that the jealousy of actors and poets is mild-mannered, at least, compared with that which rages in the celestial mind of the artist aglow with the divine spark. The price paid for pictures, varying so widely at different times, is largely a matter of vogue and passing popularity rather than of merit; and not infrequently because of the scarcity of the particular artist's specimens. Among the masters as well as the lowly, unevenness of genius and talent, is often noticeable; and it is not seldom that more conscientiousness, originality and skill are shown in the earlier works of the struggling but ardent young artist, with few commissions, than in the more mature and successful master whom established fame has made careless and rich rewards tempt to hasty work.

All these considerations make it easier for me at least, to chronicle the events of Eichholtz's career and to catalogue his works than to criticise or compare them.

There is enough justification for this treatment and for his large part in the coming exposition, in the fact that his subjects comprised so many of the people of most consequence in our town for a quarter century of its most interesting history. That his self-made brush did its work so well, and his self-made colors have so lasted are less to be wondered at than that his self-taught hand and eye wrought so enduringly. As no one man ever so illustrated the evolution of portraiture in Lancaster County, none deserves recognition from its Historical Society more fully than Jacob Eichholtz—citizen and painter.

Notes

I (p.7). T. B. Freeman was one of the most liberal patrons of art and publisher of engravers in Philadelphia, about this period, and for quite a time thereafter.

II (p. 13). John Sartain, the famous engraver, first came to Philadelphia from England in 1830. He records that Eichholtz was in the artistic group who welcomed him; others were Sully, Neagle, Doughty, Shaw and Child. Eichholtz first proposed that Sartain engrave "a picture he had lately painted," the portrait of a bishop—doubtless "Ravenscroft." This he afterwards dropped and substituted for it his portrait of Nicholas Biddle, President of the United States bank.

III (p. 22). Among President Buchanan's manuscripts is a letter from Eichholtz, written from Philadelphia, April 7, 1840—Buchanan was then U. S. Senator—asking permission for a "highly respectable" young gentleman from Lancaster to have a steel plate mezzotint engraving made from the Eichholtz portrait of Buchanan—the original was then "somewhere in Western Pennsylvania"—likely Mercersburg. Who was the "young gentleman"? The mezzotint was made by Sartain.

IV. It is notable that Benjamin West's first ventures in portrait painting were made in Lancaster; due, it is said, to the encouragement of the Shippen family.

Robert Fulton not only made the designs for the illustrations of Joel Barlow's ponderous "Columbiad"; but when that poet and patriot was the United States Minister to France, a young lady named Charlotte Villette was an intimate of the Barlow family. Fulton painted her portrait about the time he was vainly trying to interest Napoleon I in his steam marine invention.

NOTE V.

Early in the last century Lancaster was a favorite field for foreign artists and teachers of elegance and etiquette. Witness this advertisement from the "Journal" of January 9, 1802:

Minature, Painting, Music and French Tuition.

P. A. Peticola

Respectfully informs the ladies and gentlemen of Lancaster, that he and his son, August, intend to teach music on the Piano-forte or Harpsichord, according to the best and most approved manner.

P. A. P. will tune those instruments above mentioned; his price for tuning a common Piano-Forte, one dollar—and for a grand-Forte, two dollars.

P. A. P. will take likenesses at his usual price of from twenty-five to forty dollars.

No likeness—no pay.

He will also undertake, if he meets with sufficient encouragement to teach the French Language every evening (Sundays excepted) from 7 till 9 o'clock.

The price for teaching music is half a dollar a lesson when out—and two shillings and six pence at his house, in East King Street, nearly opposite to Mr. George Moore's.

Jan. 2

30-tf.

NOTE VI.

(p. 14.)

Although Eichholtz was evidently on friendly terms with James Buchanan—who wrote him, September 5, 1841, that he could not, under the tariff compromise of 1833, advocate a duty of over 20 per cent. on paintings and pictures—the artist evidently took business commissions from all parties. Hence in the famous Whig “log cabin and hard cider” campaign of 1840, the most spectacular Lancaster county ever saw, he executed and filled an order for the West Lampeter township delegation, which on one side declared that district “the Gibralter of Lancaster county, good for 450 majority for Harrison and Tyler;” and, on the obverse, had a painting after these directions:

“LAMPETER TOWNSHIP DELEGATION.”

On the one side—James Buchanan, saying “ten cents a day for laborers,” and holding in his hands that coin, which he is offering to a man who is approaching him with a sickle hanging over his shoulder, whose appearance must be that of poverty and fatigue—and a view of the setting sun. The Other Side—Full view of a Ball on which in plain letters shall be “Harrison and Reform—not Gold for office holders and Rags for the people.” Behind the Ball on ground a little elevated a Group of the People huzzzing—in front of the ball a short distance, Martin Van Buren running on foot with rapid strides, looking back at the ball much alarmed crying “Amos! Amos!! stop that Ball.” Before Martin shall be an index board pointing in the direction of Kinderhook and saying “10 miles to Kinderhook.”

The local allusions will be relished by those who recall the politics of that day.

NOTE VII.

A resolution of thanks from the local Swedenborgian congregation, January 8, 1842, certified to Eichholtz shortly before his death, indicates that after the death of his friend and their brother, Henry Keffler, he painted an “elegant portrait” of him and presented it “to be put up in the New Jerusalem temple.” This was probably a replica of one painted for and now in the Keffler family.

NOTE VIII.

Most significant of the Eichholtz correspondence is a letter from Thomas Sully to him, after his return from Philadelphia to permanent residence in Lancaster, November 4, 1832. I present a fac-

simile of it, from which it appears that the pot-tinker of 1808, of whom Sully then spoke so scornfully, had already become an artist whose work Sully preferred to Lawrence's and himself felt privileged to copy.

The original of this correspondence was Andrew Bayard, first president of the Philadelphia Saving Fund (1819-32). Sully's copy, of the Eichholtz portrait, made after Bayard's death, is one of the treasured pictures on the walls of this historic financial institution at 7th and Walnut streets. The original Eichholtz ought to be located.

NOTE IX.

The following letter has a triple interest, because it not only is addressed and relates to our Lancaster artist, but it indicates that Judge Hayes, who removed from Delaware to Lancaster, was one of Eichholtz's early patrons and stimulated an interest in him in his native State. The subject of this letter, Colonel John Gibson, was also one of Lancaster's soldiers of note, and the uncle of Chief Justice John B. Gibson, whose portrait Eichholtz later painted:

"Dover, Delaware, Sept. 7th, 1829.

"Mr. J. Eichholtz.

Sir—At the last session of the Legislature of the State of Delaware, we were appointed by a resolution of that body a committee to procure a copy of a portrait of the late Colonel Gibson. We desire to engage your services to execute this work, and have accepted the proposal for painting a $\frac{3}{4}$ length portrait, made by you in writing and forwarded to us by Judge Hayes. We wish the painting to represent Col. Gibson bearing a sword in the attitude of command, with a distant view of Fort Erie and the British forces or such other incidents as in your judgment may be deemed most appropriate. The price agreed upon—\$120—will be paid when Judge Hayes shall certify that the work is executed, and for that sum we rely on your contract to deliver the painting, etc., as stated in your proposals, at this place on or before the first Tuesday in January next. We have this day addressed a letter to Mrs. Matilda Hubley, Lancaster, formerly the wife of Col. Gibson requesting her to furnish you, as our agent, with the miniature portrait which we have learned she has and which is said to be a correct likeness of him. You will please, therefore, after the receipt of this, to wait on Mrs. Hubley, and should she comply with our request you will carefully return it to her as soon as your work shall be completed.

Should you require any further directions touching this business we must refer you to Judge Hayes, who understands our views and will represent our wishes. Very respectfully,

Yr. obt. hble Servts.

Mr. J. Eichholtz,

Lancaster,

Pennsylvania.

JOHN M. CLAYTON,

C. P. COMEGYS,

PETER ROBINSON."

Appendix

Partial List of the Portraits and Miscellaneous Works of Jacob Eichholtz

[Those marked with an asterisk are exhibited at the Lancaster Loan Exhibition,
November-December, 1912.]

Subject.	Remarks.	Date. (In some cases approximated).
Albright, William, *		
Albright, Mrs. William, *		
Armat, Thos.	(Germantown, 4 adults and 2 juveniles),	1825.
Ash, James,		1828.
Atlee, Dr. John L.,		1838.
Arundel, Mr. Robt. J.,	(Philadelphia Lawyer),	
Arundel, Mrs.	(Both owned by A. Rosenthal).	
Bachman, Christian, *	(Owned by D. F. Longenecker, Philadelphia).	
Bachman, Mrs. Christian, *	(Owned by D. F. Longenecker, Philadelphia).	
Backus, Mrs.,	(Philadelphia).	1835.
Barclay, Anthony,	(Georgia),	1824
Barton, Dr. J. Rhea,	(Philadelphia).	
Bayard, Andrew,		
Beates Rev. W.,	the Misses Sprecher.	
Beates, Mrs.,	the Misses Sprecher.	
Bethel, Sam'! *	(2 profile portraits).	1820.
Biddle, Nicholas,	(Mrs. James Biddle).	1811.
Biddle, Nicholas,		1881.
Biddle, Mrs. Nicholas, *	(Edward Biddle).	1866.
Bomberger, John,	(J. B. Roth).	1821.
Bomberger, Mrs. John,	(J. B. Roth).	1821.
Bomberger, Mrs.		
Bomberger, Geo. H.	Mrs. Schaeffer.	1821.
Bowman, Rev. (Bishop) Samuel, *		
Brenner, John, *	Miss Julia Brenner.	
Brenner, Mrs. John, *	Miss Julia Brenner.	
Bray, Mrs.		1821.
Brien, Mrs. Edw.,	(Hand).	1819.
Brough, Mrs. Anna Christina		1821.
Buchanan, James,	(Smithsonian Institute).	
Bull, Rev. Levi,	(John Hamilton Alricks, Harrisburg).	
Bull, Mrs. Levi,	(John Hamilton Alricks, Harrisburg).	
Burd, Edw.,		

Subject.	Remarks.	Date. (In some cases approximated).
Burg, Jacob,		1819.
Burrowes, Dr. Isaac B., *		
Burrowes, Mrs., *		
Bryon, Lord, *	(Copy of Sully's).	
Carey, Chas.,	(Portrait of Son).	1826.
Chamberlain, Mrs.,		
Champneys, Dr. B., *		
Champneys, Hon. B., Jr., *		
Champneys, Mrs. B., Jr., *		
Clarke, Edward, *	(H. C. E.)	1833-4
Clarke, Mrs.,		1833-4.
Clay, Wm.,	(Clerk in Penn bank).	1825.
Clay, Mr.,		
Clay, Mrs.,	(Georgia to Geo. W. McAllister).	
Cloud, Joseph,	(2 portraits).	1819.
Cohen, Mrs.,		1824.
Coleman, Sarah,		1819.
Curcier, Mr.,	(Kit-Kat).	1827.
Dallas,	(for Geo. M. D.)	1822.
Davies, Edw., *		
Davis, Gabriel,		1896.
Davis, Mrs. Gabriel,		
Davis, Susanna Barton,	(Susanna Rowland).	1836.
Dawson, Mordecai Lewis,	(W. W. Davis, Sterling, Ill.).	
DeLancy, Rev. Wm.,	(Owned by the Collins Family).	
DeLancy, Rev. Wm., *	(Full length).	
Diver, Mr.,	(Kit-Kat).	
Diver, Mrs.,	(Philadelphia).	
Doyle, Mr.,	(Philadelphia).	
Doyle, Mrs.,		1838.
Duchman, Jacob.		
Duvall, Mr.,	(5 portraits).	1826.
Earl, Mrs. Susan,	(Academy of F. A.)	
Eberle, Dr. John,		1828.
Eberle, Mrs.,		
Eberman, John,*		
Eberman, Mrs. John,*		
Edgar, Robt.,	(Philadelphia).	1834.
Eichelberger, Col. Fred.,		
Eichelberger, Mrs. Fred		
(Catharine).		
Eichholtz, Jacob,	(Auto portraits).	
	*One owned in Baltimore by H. C.	
	Eichholtz.	
	*One owned in Intercourse by Mrs. A. K	
	Smith,	
	One owned in Montgomery County,	
	by Mrs. C. W. Walker.	
	One owned by Geo. Demuth, representing	
	artist with brushes and palette.	

Subject.	Date. (In some cases approximated).
Eichholz, Mrs. Jacob,	(Cath. Trissler), owned by Mrs. C. W. Walker.
Eichholz, Edward, *	(H. C. E.)
Eichholz, Mrs. Jacob.	(Unfinished. Owned by W. H. Miller). 1819.
Eichholz, Mrs. Jacob *	(Father of artist, Baltimore). 1829.
Eichholz, Leonard, *	(Mother of artist, Baltimore). 1829.
Eichholz, Miss Mary,	(Sister of artist, Baltimore).
Eichholz, (Lavallyn H. C. and R. L.) *	(In group).
Eichholz, Rubens, *	(Juvenile in straw hat).
Eichholz, H. C., *	(Juvenile).
Eichholz, Edward,	(Full length boy, son of artist). 1804.
Eichholz, Leonard, Jr.,	(H. C. E., Baltimore).
Eichholz, Rebecca,	(Artist's daughter—owned by Mrs. Jos. Jones, Pittsburgh).
Eichholz, Lavallyn,	(Son of artist—owned by Mrs. Gleffer, Pittsburgh).
Eichholz, Benjamin,	(artist's son—owned by Mr. Van Norden, East Orange, N. J.).
Eichholz, Rubens,	(artist's eldest son—owned by Mr. Geo. Demuth, Philadelphia. Sketch of Hebrew prophet on reverse of canvas).
Eichholz, Mrs. Cath. Maria.	(Wife of artist—owned by her grand-daughter, Mrs. Ireland, Phila- delphia).
Eichholz, Mrs. Cath. Maria and child Marguerita,	(Mr. Geo. Demuth, Phila.)
Ellmaker, Amos, *	Owned by Miss E. E. Ellmaker.
Ellmaker, Mrs. Amos, *	Owned by Miss E. E. Ellmaker.
Elder, Thos. E., *	(Harrisburg, 4 portraits), 1838.
Ellmaker, Nahaniel, *	(Miss E. E. M.).
Fahnestock, Dr. Samuel, *	Mrs. W. R. Martin.
Fahnestock, Mrs. Samuel. *	
Fahnestock, Chas. S.	
Fassit, Thos.,	(Philadelphia; 4 family portraits).
Fenn, Theophilus,	1836.
Fenn, Mrs.,	1836.
Fenn, Miss,	1836.
Forepaugh, William,	1840.
Forepaugh, Mrs. William,	1840.
Fordney, Miss Mary,	1837.
Forest, Edwin,	(Copied for S. P. Wetherill).
Franklin, Thomas E., *	(2 portraits). 1838.
Frazer, Reah, *	(Owned by Miss Frazer).
Frazer, Hon. William Clark, *	(Owned by Miss Frazer).
Frazer, Mrs. William Clark, *	(Owned by Miss Frazer).
Freeman, T. B.,	1821.
Freeman, Mrs. T. B.,	
Freeman, Mr., Sr.,	

Subject.	Remarks.	Date. (In some cases approximated).
Gable, Mrs. Jacob,		1836.
Gales, Commodore,		1821.
Getz, Major John,		
Gibson, C. J., John B. *	Law Assoin Phila. (presented by Hon. W. A. Porter, Phila.)	
Graeff, George, *	(Mr. W. C Hager's Possession).	1818.
Graeff, Mrs. Geo.,		
Graeff, Anna Maria, *	(Mr. W. C Hager's Possession).	1818.
Grant, Rev. John L.,	(11th St. Presbyterian Church, Philadelphia).	
Hager, C., *		
Hager, Christopher, *		
Hager, Mrs. Christopher, *		
Hayes, Hon. Alex. L., *		
Hayes, Mrs. Alex. L., *		
Hall, Charles,	(Deceased, for his widow).	1836.
Hall, Mrs. Marie Salome,	(LeRoy)	1816
Halbach, Arnold,		1826.
Halbach, Mrs. Arnold,		1826.
Hand, General Edward, *		
Harrington, Dr. David,	(Dentist).	
Harrington, Miss,		1842.
Harington, Master,		1842.
Hauckel, Mrs.,		1828.
Heath, Miss,		
Heath, Charles,		
Heath, Joseph,		1828.
Heckwelder, Rev. John E.,	(Academy F. A.).	1823.
Helfenstein, Mrs. Albert (Rev.),		1819.
Hemphill, Jos.,	(Prest. Judge Phila. Courts).	
Hoffmeier, Rev. John C.,		
Hoffmeier, Mrs. John C.,		
Holbrook, Marcus, D., *		
Hopkins, Mrs. James, *		
Hopkins, James, *	(Mrs. Emma Gardiner).	1823.
Hopkins, Washington, *	(Mrs. Emma Gardiner).	
Hoff, John, *	(John Hoff Baumgardner).	1817.
Hoff, Mrs. John, *	(John Hoff Baumgardner).	1817.
Hubley, Miss Grace,		1817.
Humes, James,		
Humes, Mrs. Samuel,		1819.
Humes, Samuel,		
Hunter, Captain (Jacob?)		1828.
Jacobs, General Harrison Bentley, *	(Owned by John H. Jacobs).	
Jacobs, Eliza, *	(Mrs. Molton C. Rogers).	
Jefferies, Miss,	(For Jac. Shearer).	
Jenkins, William,	(Owned by Miss Nevin).	1819.
Jenkins, Mrs. Robert,	(Catharine Carmichael).	
Kauffman, Mrs. Ann,		
Kauffman, Col. Andrew B.,		

Subject.	Remarks.	Date. (In some cases approximated).
Kauffman, Jacob,		1821.
Keffer, Mrs. Henry, *		1838.
Keffer, Mrs. Henry		1838
Keffe, Mr. Henry,		1838
Keim, Mrs. Juliana,	(Large and small, and small por- trait of son Jacob).	
Keim, George M.,		1827.
Krug, Mrs.,	(For E. F. Shenberger).	1849.
Kurtz, Edq.,	(Baltimore, self and mother).	1819.
Keith Washington, *		1827.
at 16, with gun and dog.	(Owned by his son, Sydney Keith, Philadelphia, brother of Charles P. Keith, author of "Provincial Councilors of Penna."	
Kline, Mrs. Michael,	(Messersmith).	
Laguerenne, Mr. P. L.,	(3 portraits).	1826.
Leman, Mrs. Jacob, *	(Nee Eichholtz).	
Leman, Caroline,		
Leman, Margaret Adella, *		
Leman, Susan, *		
Leman, Joseph, *	(Portrait).	
Leman, Henry E., *	(Miniature).	
Leman, Henry E., *	(Philadelphia druggist—3 por- traits,	1833-4.
Lennig, Nicholas,	(3 portraits).	1827.
Lewis, Mrs.,	(Miniature).	
Lewis Ellis,		
Lightner, Mrs.,		
Lindsay, Robert,	(For her son Nathaniel).	
Lindsay, Mrs. Robert,	(Catharine Maria Eichholtz, at 35).	
Lindsay, Mrs. Robert,	(Catharine Maria Eichholtz, at 30).	
Lindsay, Miss,	(Juvenile, later Mrs. Coppeck).	
Lindsay, Misses Elizabeth and Cecelia,	(Owned by Mrs. Ireland).	
Locher, Henry C.		
Long, Mrs. Catnarine, *	(In the Long Asylum for Women), 1838.	
Long, Jacob, *	(In the Long Asylum for Women), 1838.	
Long, Mrs. Jacob, *	(In the Long Asylum for Women), 1838.	
Long, Jacob, Jr., *	(In the Long Asylum for Women), 1839.	
Long, Hon. Henry G., *	(In the Long Asylum for Women), 1838.	
Long, Mrs. Henry G.,	(In the Long Asylum for Women), 1839.	
Long, Peter, *	(In the Long Asylum for Women), 1838.	
Longenecker, Mr.	(Owned by Mrs. Newell, Wilkins- burg, Pa).	
Longenecker, Mrs.,	(Owned by Mrs. Newell, Wilkins- burg, Pa).	
Marshall, Chief Justice John, *		
Marshall, C. J. John,	(Pa. Hist. Society).	
Mayer, George, *	(Numerous portraits).	
Mayer, Mrs. George, *	(2 portraits)	
Mayer, Mrs. George Louis,		1819
Macalester, Chas.,	(Miss Fanny Hopkins).	

Subject.	Remarks.	Date. (In some cases approximated).
M'Elhany, J. A.,	(Deceased, for R. J. Arundel)	18 '8.
Mayer, Mrs. Susannah,	(4 portraits).	1818.
Mayer, Miss Susannah,		1818.
Mayer, Mrs. Susannah,	(2 portraits).	1826.
Mayer, Jacob,		1819.
Mayer, John,	(% size).	1819.
Mayer, Lewis,		
Mayer, Serena, *	(Mrs. Thos. E. Franklin).	
Mayer, Margaret,	(% size)	1819.
Meade, Rev. W. C.,	(portraits).	1827.
Michael, John, *		1810.
Michael, Mrs. John, *		1810.
Miller, Captain David,	(Owned by Miss Cath. Gunn, Richmond, Va.).	
Miller, Mrs. David, *		
Montgomery, James,		
Morgan, Benj. R.,	(2 portraits).	1822.
Muhlenberg, Gottlieb Henry Ernst, *	(Copy).	1823.
Muhlenberg, Fred. Aug. Hall, *		
Muhlenberg, Rev. Dr. W. A.,		1836.
Muhlenberg, Rev. Dr. W. A.,		1838.
Muhlenberg, Rev. Dr. W. A.,	(Copies).	
Muusser, Mrs. George, *		
Nevin, Rev. Dr. John W., *	(And copies).	1840.
Nevin, Dr. Wm. M.,		1840.
Nidlett, Mrs.	(Mother of Wm. Nedlett, Phila- delphia merchant).	
Nice, Jacob,	(Nicetown, Philadelphia).	
Onderdonk, Rt. Rev. Bishop,	(For Rev. Meade).	1828.
Overholtzer, H. D.,		1835.
Owings, Mrs.,	(York Road, Baltimore, Co., Md.).	
Pierie, Mr.,	(Germantown, 4 portraits).	1822.
Porter, Mr.,	(From near Pottsville).	
Porter, Admiral David D., *	(A. Rosenthal).	
Porter, Sarah Hamilton, *		1819.
Porter, Andrew,	(Penn. Hist. Soc'y.)	
Pryor, Mrs. E.	(Dr. Graf, 900 S. 60th St., Phila.)	
Ravenscroft, Rev. Bishop,	(Painted for Edw. Rutledge).	
Reaves, Miss,	(For her father, a merchant in Arch street).	
Reigart, Adam, *		
Reigart, Mrs. Adam, *		
Reigart, Adam, Jr., *		
Reigart, Emanuel,		
Reigart, Mrs. Emanuel,		
Reigart, Susan, *		
Reigart, J. Hamilton,		
Reigart, Henrietta, *	(Father of Gen. John F. Reynolds).	
Reynolds, John,	(Owned by Col. J. F. Reynolds Landis, U. S. A.	

Subject.	Remarks.	Date. (In some cases approximated).
Rine, C.		
Ritner, Governor Joseph, *	(One for Thos. H. Burrowes and one for self).	1836.
Rittter, Abraham,	(2 portraits).	
Rooker, Rev. James,	(3 portraits).	1827.
Russel, Mr.,		1840.
Russel, Mrs.		
Shultz, Geo. T. Andrew,	Pa. Hist. Soc'y.	
Schaeffer, Mrs.,	(Baltimore).	1819.
Sener, Frederick, *		
Sener, John, *		
Sergeant, Mrs. Wm.,	(Elizabeth Morgan).	
Shearer, Benjamin M., *		1838.
Shippen, Henry,		1816.
Sheaff, John A., *		
Sheaff, John S.,		
Slaymaker, Henry G.,		
Slaymaker, Mrs. Henry G.,		
Slaymaker, Henry, Jr.,		1820.
Slaymaker, Mrs. Susan R.,		
Smith, James, *		
Smith, Mrs. James, *		
Smith, Mrs. Lydia, *	(Redmond Conynham).	
Steele, Robt. B., *		
Steele, Capt. John,		
Steele, Archibald,		1824.
Steele, Gen. John, *	(Seven sets).	1824.
Steele, Mrs., *	(Seven sets).	
Stevens, Hon. Thaddeus, *	(Pennsylvania College).	1830.
Stocker, Mr.,	(2 portraits).	1822.
Strine, Rev. Jno. J., *	(Mrs. Al. McGlinn).	
Strine, Mrs., *		
Stump, Mrs. Cassandra,	(Md.)	1821.
Swendenborg, Emanuel, *	(Copy for Hy. Keffer).	
Tams, Wm.,	(Of son).	1828.
Tatnall, Mrs.,	(For Jas. Craig).	1828.
Tevis, Mrs. Benj.,	(Kit-Kat size).	1826.
Tevis, Mrs. Joshua,		
Tilghman, Miss, *		
Unknown Man,	(Owned by Gilbert Parker).	
Unknown Woman,	(Owned by Chas. Henry Hart).	
Value, Victor,	(Family group).	
Waln, Robert,		1827.
Washington, George,	(Copies for George Mayer, John H. Shenberger, Fr. Cooper et al.)	
Wetherill, Chas.,	(2 portraits).	1819.

Subject.	Remarks.	Date. (In some cases approximated).
Wetherill, Charlotte,	(Alex. J. Biddle Estate).	
Wilmer, Miss,	(Later Mrs. Lyndford Landner).	
Wilmer, Miss Elizabeth A.,	(Philadelphia).	1838.
Wiltsbank, Dr.,		1838.
Wiltsbank, Mrs.,	(Father of Dr. W.)	1838.
Wiltsbank, Miss Sarah,		
Witmer, Mrs. Ann C., *		
Yeates, Hon. Jasper, *		
Yeates, Mrs. Jasper, *	(Burd),	
Zell, Jacob,	(Owned by Mrs. M. Z. Hallman,	
	Louisville, Kentucky.)	1813.
Zell, Mrs. Jacob,		

MISCELLANEOUS PAINTINGS.

A scene from one of Shakespeare's plays. (Unfinished, Lime street).

Robbery of a stage coach. (Unfinished, Lime street).

A scene in Wales. (Unfinished, Lime street).

An Italian Sunset. (Unfinished, Lime street).

A Magdalen (after Bettoni). Unfinished, Lime street).

Scene from Moore's Lallah Rook. (Unfinished, Lime street).

The Crucifixion. W. H. Miller.

Eichholts had an exhibition in Lancaster, for the benefit of the poor, three paintings—The interior of a Capuchin Chapel, the Lord's Supper and the Death of Abel. It is not known who purchased them.

Large painting of Marc Anthony delivering an oration over the dead body of Caesar; over sixty figures represented. It is now in Pittsburgh, Pa., owned by Mrs. J. P. Jones, granddaughter of the artist.

Washington and His Generals—Large composition, numerous figures, owned by Mr. Mullen, of Upsal, Pa.

The landscape painted for Mr. Potter. The landscapes painted for Hon. Thos. E. Franklin.

A landscape representing an Italian lake in the mountains, owned by Mrs. Ireland, of 3903 Walnut street, Philadelphia, a granddaughter of the artist.

"Dorothea," a figure, owned by Mrs. Angelica K. Smith, of Intercourse, a daughter of the artist.

A scene from "The Pilot"—a figure and interior, owned by Mrs. Smith "Ecce Homo" (H. C. Eichholts).
Unknown Man (Gilbert Parker).

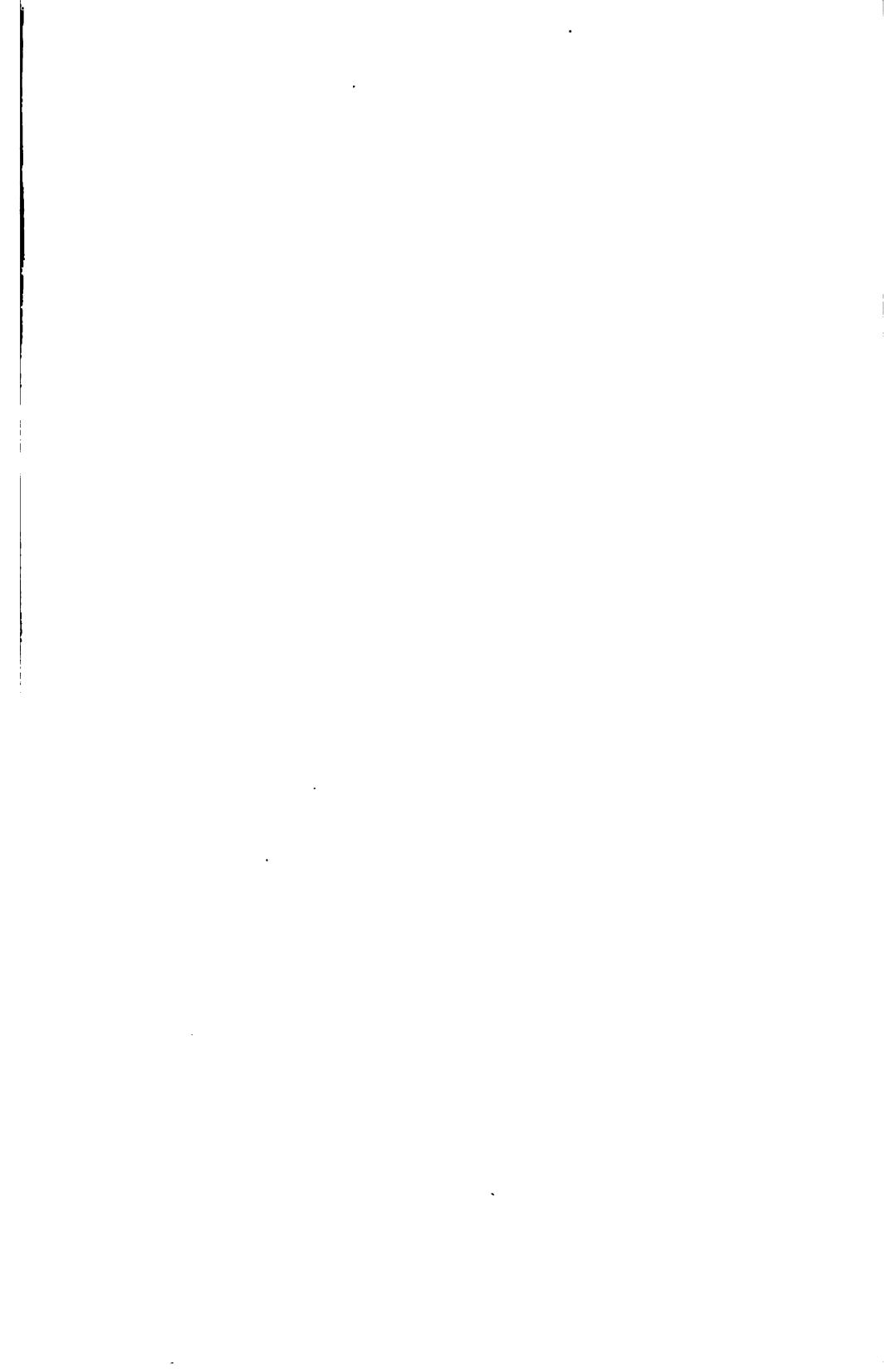
Painting of Union Fire Co., on metal, for decoration of hose carriage. Allegorical representation of water, including figures of Neptune, Venus, mermaids and mermen mounted upon and disporting with dolphins. Property of Union Fire Co.

One of the most famous full length pictures of George Washington by Stuart was almost obliterated and was repainted by Elchholtz in 1814. It was for many years in Wilmington, Delaware, and may still be there. Another notable commission given to Elchholtz by the Delaware Legislature was for a portrait of Gen. John Gibson, in 1829. It was to portray him in action at Erie. These two last named have not yet been traced.

Landscape, Lancaster on the Conestoga, owned by Geo. Demuth, artist's grandson, 4612 Kingessing avenue, Philadelphia.







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